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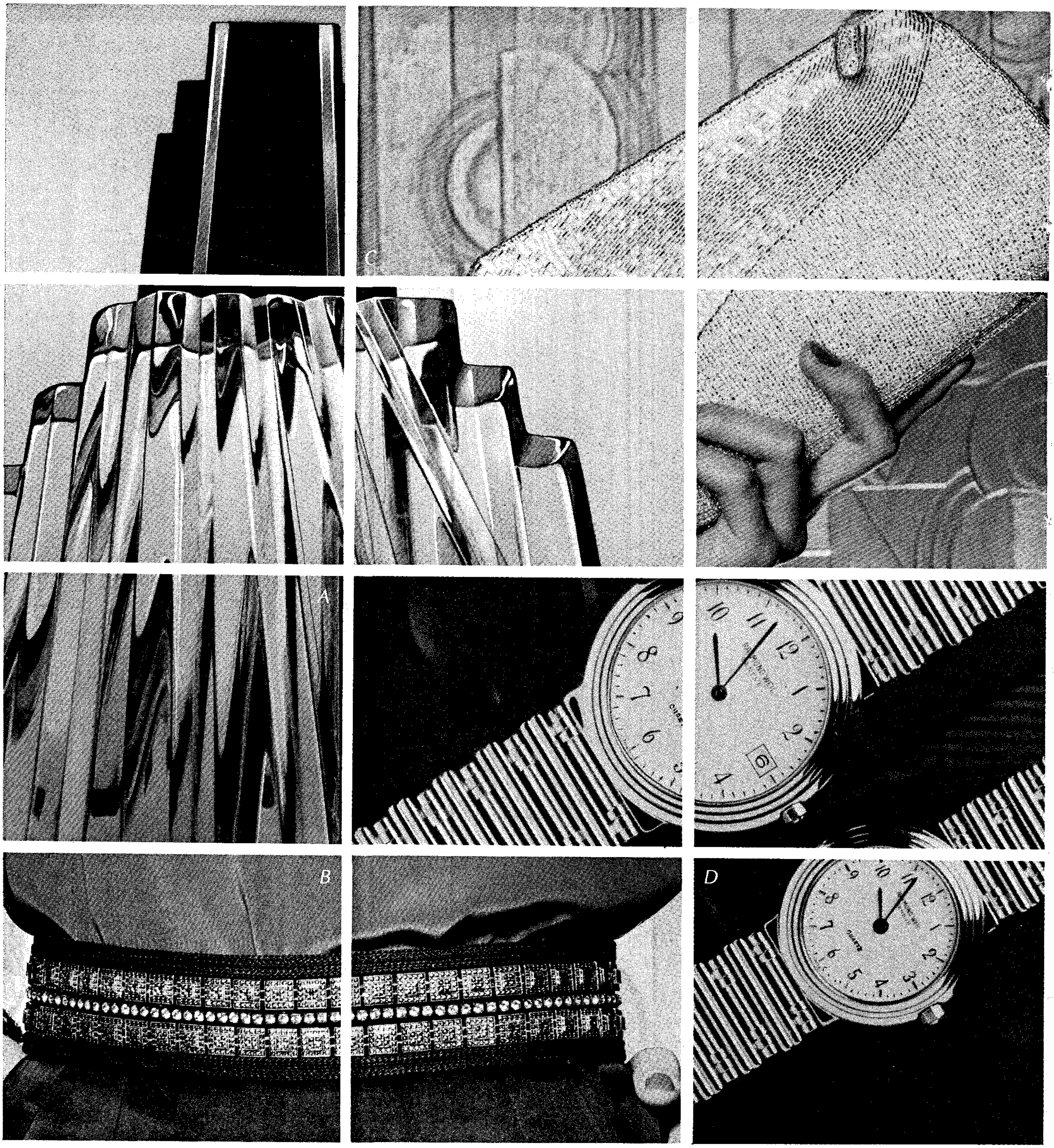

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Cover: Photograph by Larry Williams.
Santa: Kermit Love. Santa's helper: Colleen Kaehr, of Elite Model Management. Stylist: Michael Eisenhower. Hair and makeup: Hamid. Glasses from Morgenthal Opticians, Inc. Gloves by Fendi. His belt and her earrings by Robin Kahn, Inc. Sweater by Pierre Cardin. Her belt by Asymmetry, and her boots by Andrea Pfister. His boots by Maud Frizon. Computer courtesy of I.B.M. Computer design by New Focus Computer Centers, Inc. Saarinen table from Knoll International. Chair from Herman Miller, Inc.

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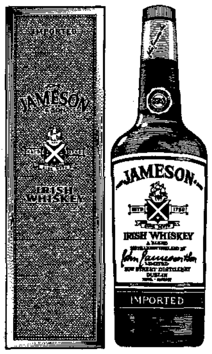
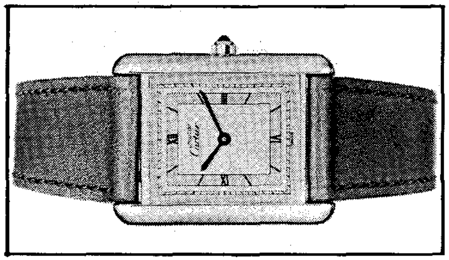


FRENCH TANKS SIGHTED ON FIFTH AVENUE



Originally Louis Cartier's tribute to the American Tank Corps., today's version is an up-to-the-second quartz watch, with a champagne dial and sporting a tan leather strap. See them at Wempe, a jewel-box of a shop on Fifth Avenue, in both large and small sizes. Prices at $675.

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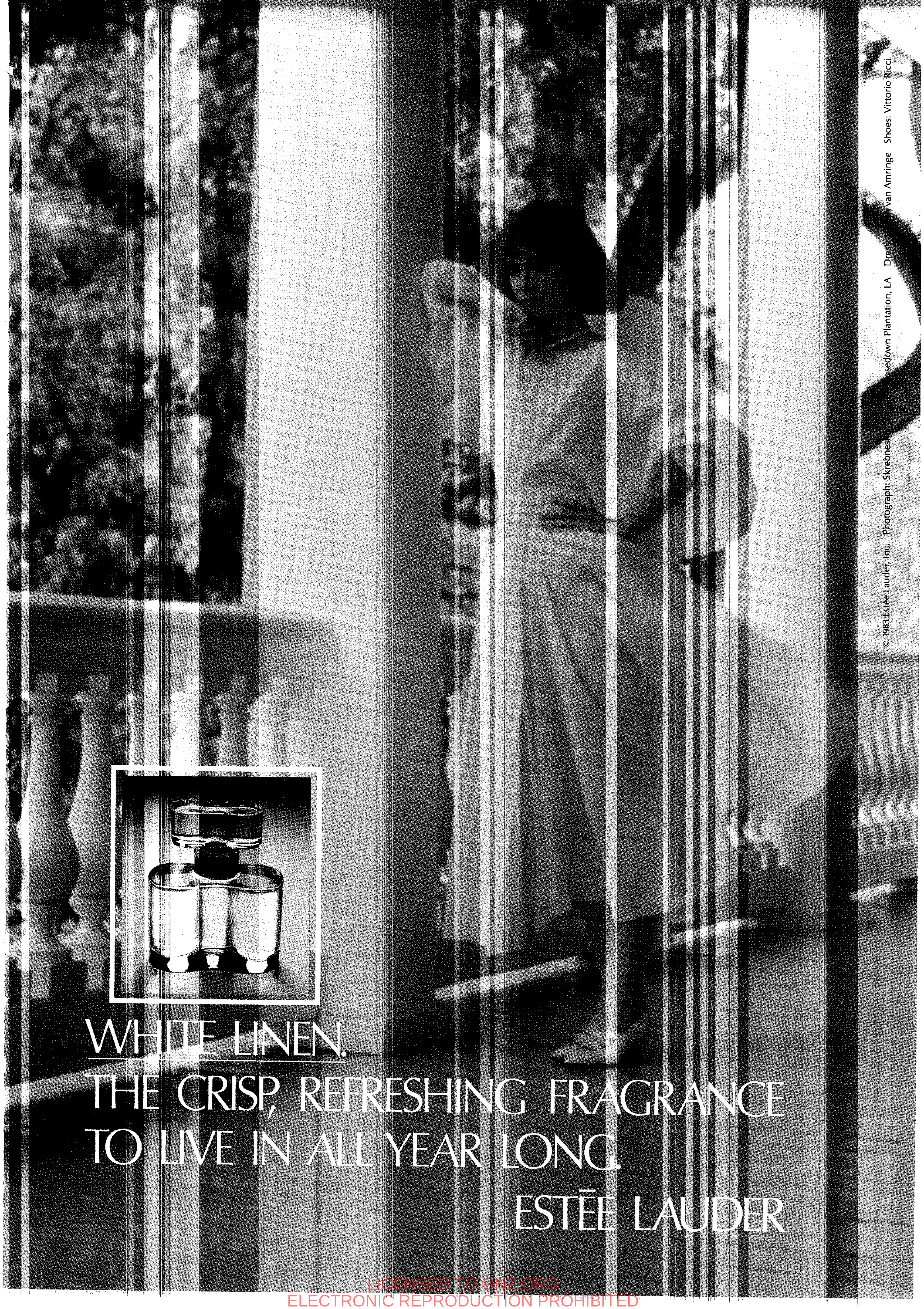
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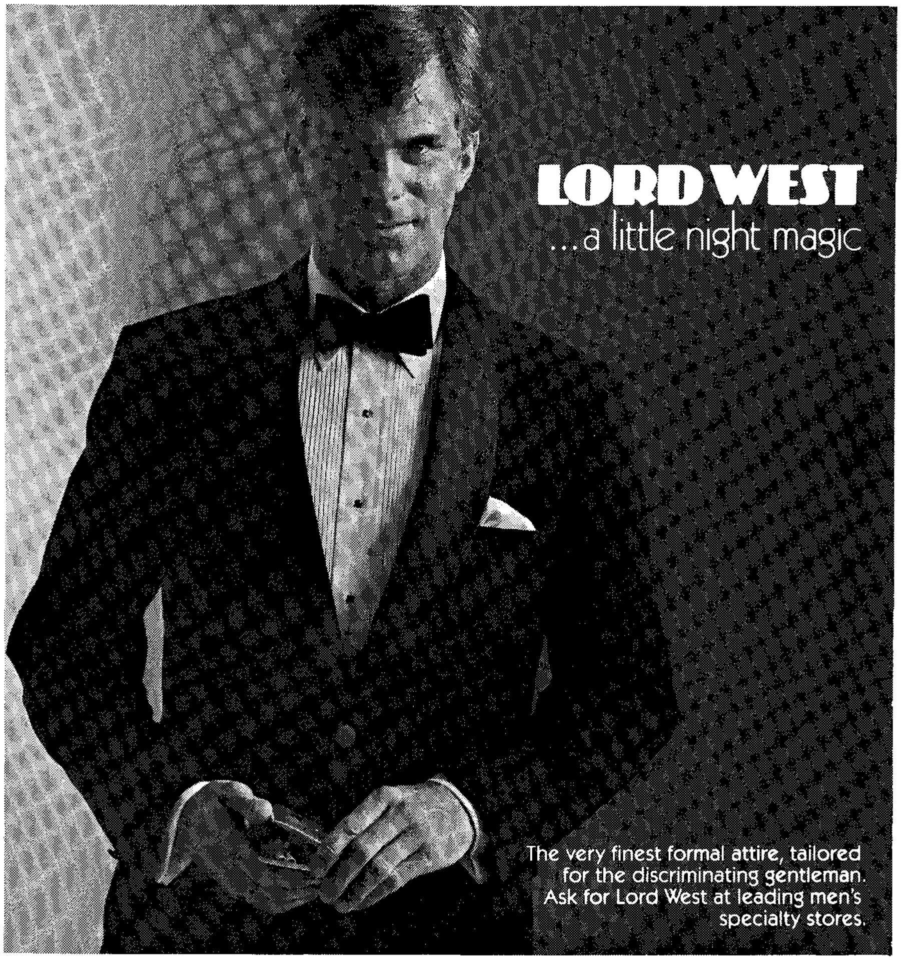
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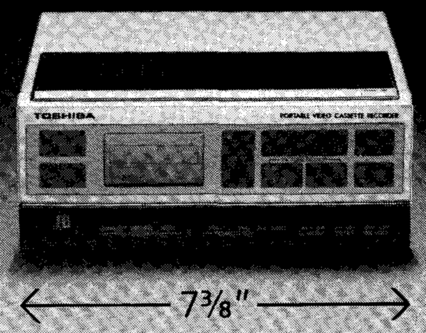

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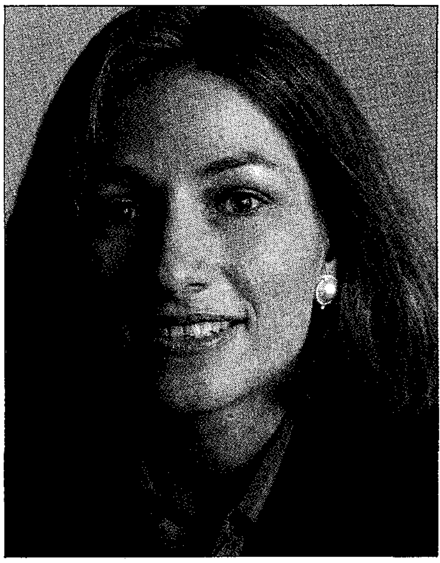
BETWEEN THE LINES

Closing In

" 'THE MOMENT' IS WHAT EVERY JOURnalist lives for," says Marie Brenner, "when the subject breaks down, reveals himself, drops his guard, unbends." That moment of truth has come often for Brenner, as readers of her articles and "City Lights" columns in this magazine know. Now her pieces from the past three years have been collected in *Intimate Distance: Some Private Views of Public Lives. Publishers Weekly* has called her profiles (of such subjects as Henry Kissinger, Reggie Jackson, Norman Mailer, George Steinbrenner, Charles and Diana, and Lena Horne) "journalism at its highest level" and praised her "camera eye."



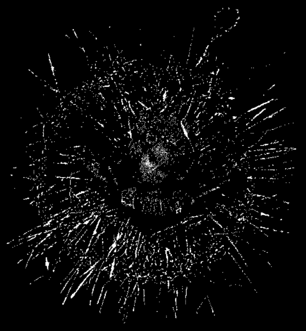
Brenner: *Profiling Norman, Diana, Henry K.*

Brenner, who was born in San Antonio, developed her camera vision with art-history courses at the University of Pennsylvania and the University of Texas, then with a master's in film at N.Y.U. No stranger to Belgravia and Chelsea, she now occupies a (local) Chelsea brownstone with husband Jonathan Schwartz and daughter Casey.

Brenner defines "intimate distance" as the space between the elusive subject and the probing journalist, who bores in for the truth while standing apart, coolly objective. This punctilio did not prevent Henry Kissinger from calling her up, furious, screaming, when she reported that he'd claimed (falsely) that the New York *Times* and Washington *Post* let him rewrite his quotes, and expected the same privilege from her. Brenner's response is also part of her code: "In the face of outrage, feign indifference, poker-faced, properly distant." ▬

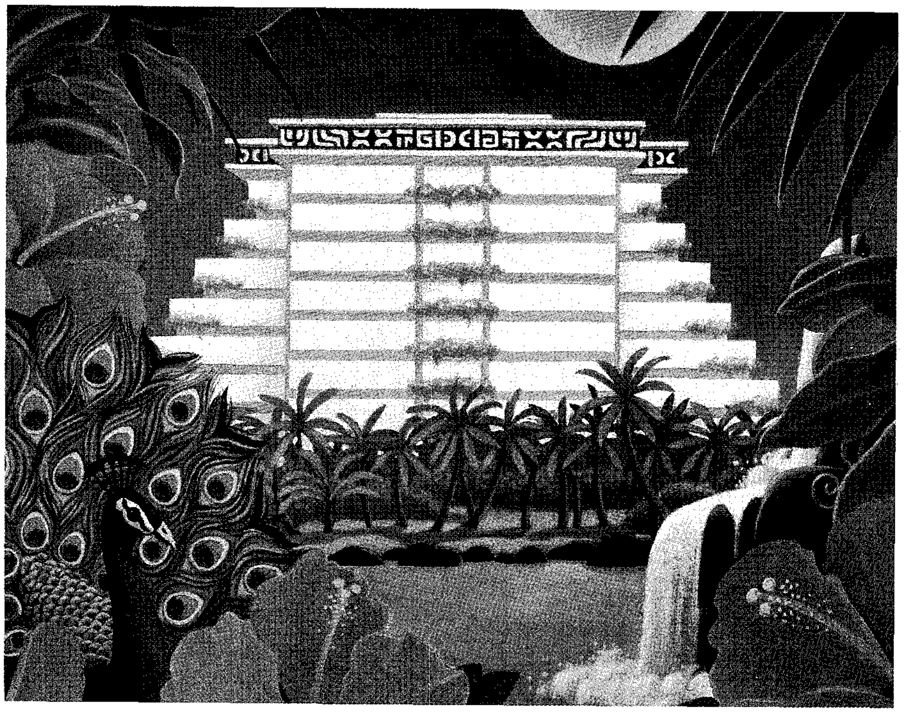
Photograph by James Hamilton.

et us pass on the knowledge of excellence from one generation to the next. .



THE CHRISTKINDL MARKT

The Christmas fair is a tradition honored for centuries in Germany. One of the most visually and spiritually beautiful fairs, the Christkindl Markt, is held annually in the heart of Munich. It is an unforgettable experience: a way of looking, listening, tasting, buying, enjoying a dream of Christmas. And now the first Christkindl Markt in America is at Ludwig Beck in Trump Tower. Enjoy it all: luminous ornaments and candles to delicious and decorative gingerbread cakes called Lebkuchen.



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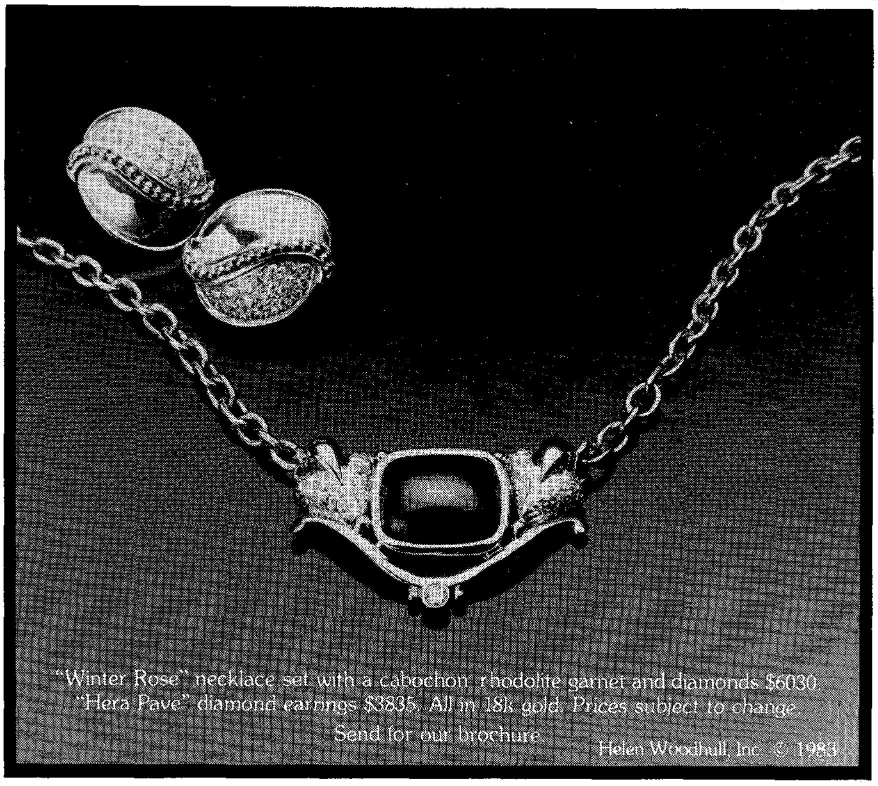

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LETTERS

New York's Newest Finest

AT LAST, AN ARTICLE ON THE NEW YORK police in which they're not involved in selling drugs or in power politics ["New Wave Cops," by Michael Daly, November 14]. Cheers for the women's movement for making some of these changes possible.

Bernard Kransdorf
Queens

PERMITTING A FIVE-FOOT, 100-POUND woman to patrol the subway is akin to having a grade-school dropout teaching at Yale. Unfortunately, someone will have to be killed before the women's groups realize that having minimum requirements for certain jobs is not discrimination, just common sense.

Scott A. Otter
Brooklyn

IT'S GOOD TO SEE A POLICE FORCE WITH more minority officers, but it would be even better to see a police force restored to "peacetime" levels. A larger police force is clearly a crime deterrent. With all the recent hullabaloo about releasing prisoners from overcrowded jails, hasn't anyone considered that a larger police force might well prevent the need for so many jail cells in the first place?

Bette Dewing
Manhattan

THE FEMALE POLICE OFFICERS' CONfessions that their jobs broke up their relationships amused me. They stated that their life-and-death "real world" involvement made it difficult for them to relate to their schoolteacher or accountant boyfriends. I am an executive-search consultant, and my husband is a police officer. At the end of the day, when I am dazed and dizzied by the antics of overpaid, under-age Harvard M.B.A.'s, it's refreshing to hear my husband talk about the things that really matter. And when I tell him about the talented, ethical people I work with, it's refreshing for him to hear that not everyone is a grade-school-dropout junkie who beats his wife and kids. Keep your minds open, ladies.

Name withheld
Manhattan

MICHAEL DALY'S ARTICLE OVERLOOKED the most dramatic development in the police force—the arrival of the openly gay cop. Daly provides attractive profiles

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

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Come and be dazzled by a paradise of Christmas pleasures—beauty and abundance to behold and to buy. Here you will find the fabulous in trimmings for the tree—hand-made and hand-painted in a rainbow of spectacular colors by masters working in their homes as in days of old. Each ornament is a collector's item, glorious testimony to the renowned European commitment to quality and craftsmanship. Notable craftspersons of Europe will be spending the festive weeks before Christmas at Ludwig Beck in New York to show you their unique accomplishments.

The Il Papiro story. From the famous Il Papiro establishment in Florence comes "papier á cuve", historic hand-colored papers dating back to the inventions of 16th century royal bookbinders. The papers are printed in a liquid composed of water and herbs, with dyes floated on top and then rippled into fantastic designs of billows and waves and shells by hand-combing the mixture. An expert from Italy will demonstrate exactly how this is done. You'll see the paper slipped into the unusual dye bath, and observe as the paper magically absorbs color and pattern. The result is the world's most sumptuous decorative paper. Ludwig Beck has it in sheets and in desk accessories, diaries, picture frames and other requisites.

Artists at work. At Christmas time, some 120 artists and artisans set up ateliers within the Ludwig Beck store in Munich—actual workshops which draw crowds of fascinated visitors. Ludwig Beck has brought some of these notables to the New York store, where you can see them display their remarkable talents and techniques.

You'll see art in the making by Sylvia Wanke of the Puppet and Marionette Maker's Guild. She hand-carves and hand-paints exquisite stick puppets and delicate circus dolls. Her art is full of surprises, but it is always irresistibly charming. An inspired gift to bestow for collectors of the rare and unusual, and those adults who are drawn to the realms of imagination and make-believe.

Another Christmas artist in residence at Ludwig Beck in New Yor is our spinner of glittering gold and silver webs for hand-blown tree ornaments. It's an ancient art performed by a modern master who enhances the sparkle of glass balls with crimpings and curls of metallic thread.

And of course there's a world of delightful gifts to discover at Ludwig Beck: attire, accessories, rarities for the home. Whatever you select you can be sure it is original, exceptional, xtraordinary, a unique expression of he Christmas spirit. Or it will not be ffered at Ludwig Beck.

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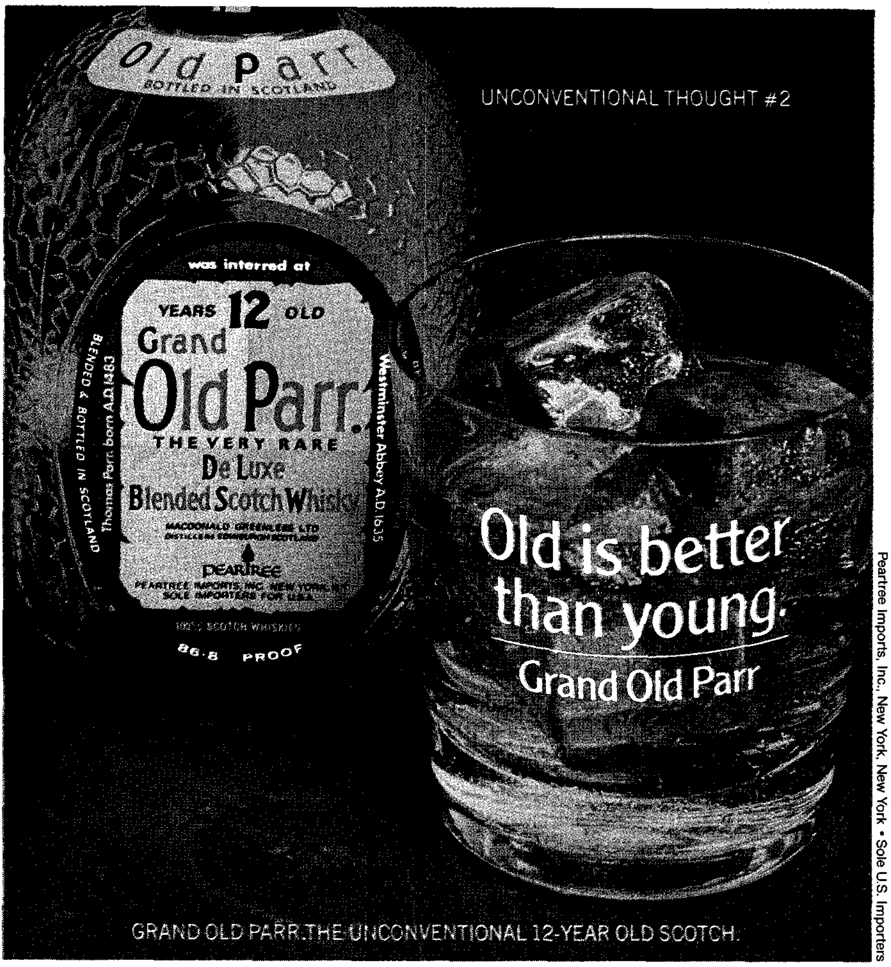
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of several police officers who reflect changes in the force, but his sole reference to gay cops is "a supervisor stopped an off-duty rookie who is homosexual." There is an organization for gay cops, and several members marched in last year's Gay Liberation Day Parade.

David Rothenberg
Manhattan

Large as Life and Twice As Natural

WHO IS THE INTENDED AUDIENCE FOR Anacin's current television spots ["On Madison Avenue: Hyper-Realism," by Bernice Kanner, October 24]? The "shocking" and "lifelike" portrayals are a welcome innovation in an industry that traditionally overuses charts to sell its products. However, when the miner's face filled our TV screen and he said of his job "You get ya a headache," the men and women in our dormitory began laughing. It's hard to seriously accept medical advice from someone whose recommendation concludes, "More medicine, that's good. But what's better is not having no more headache down in the hole."

Lee Ann Bakros
Ames, Iowa

THOSE AWFUL ANACIN AND CALVIN Klein commercials may have reached new heights in realism, but they've hit rock bottom as entertainment. Others may go for this "new look and style in advertising," but I'd rather spend my commercial breaks watching Charlie Tuna or the "chow chow chow" dancing cat. Now, *those* are commercials.

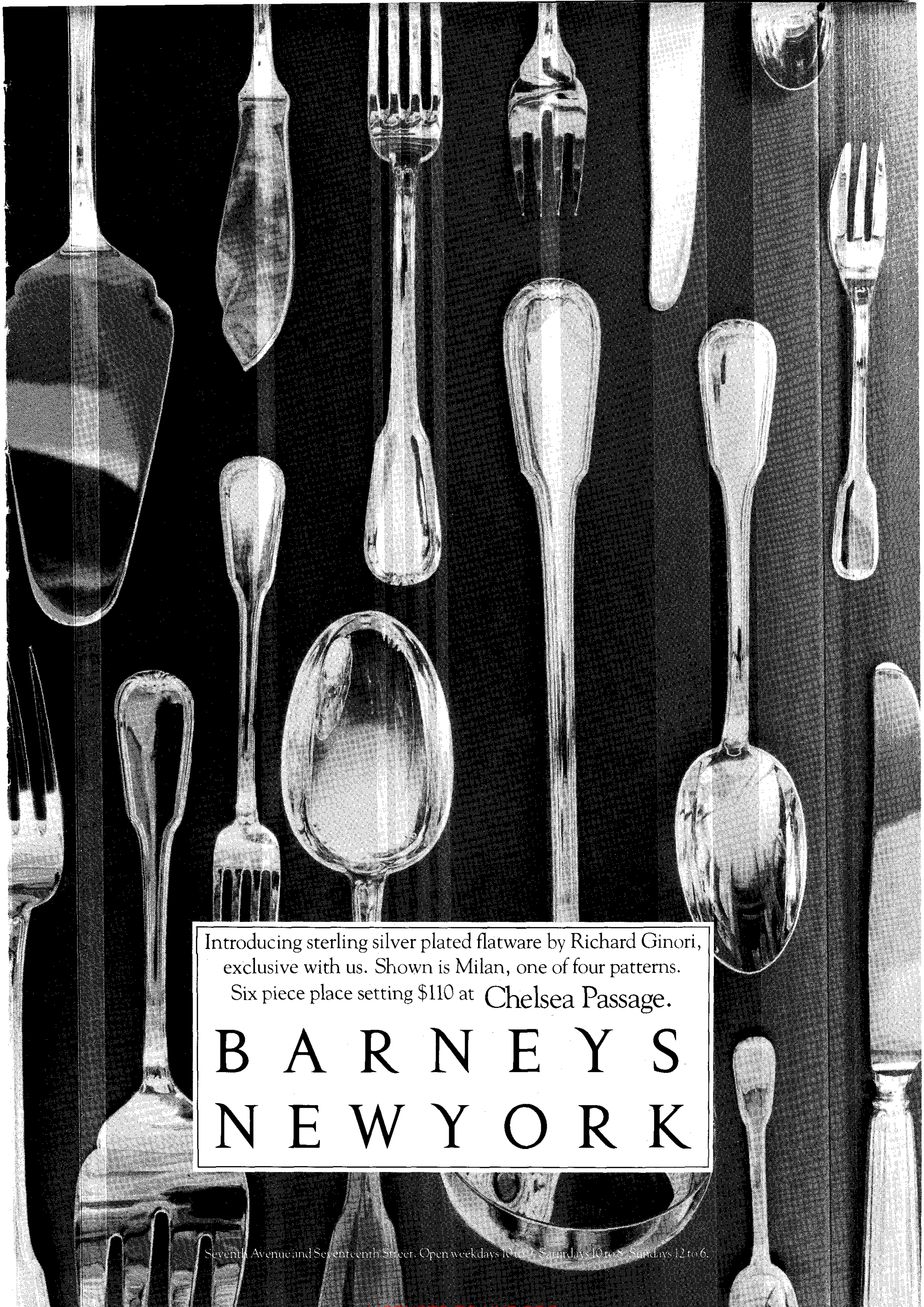
Richard Fried
Brooklyn

UNLIKE THE ANACIN CHARACTERS, WHO are actors, the people in the Dollar Dry Dock Savings commercials are real and play themselves. They include a bus dispatcher, businessmen, and my daughter, who is a music teacher. She was chosen while cashing a check at the bank. The commercial was filmed in her apartment, at her job, and at a chamber-music rehearsal. How much more realistic can you get?

Ann Neese
The Bronx

Breaking the Bank

THE DEPICTION OF FORMER PRESIDENT Andrew Jackson on the cover of your October 31 issue ["Money Laundering," by Nicholas Pileggi] signifies more than just poetic justice. In 1832, the seventh president of the United States vetoed a move to renew the charter of the Bank of the United States and instructed Secretary of the Treasury Roger B. Taney to withdraw federal deposits from the bank and place them in state banks. This stroke of executive privilege resulted in the demise of the Bank of the United



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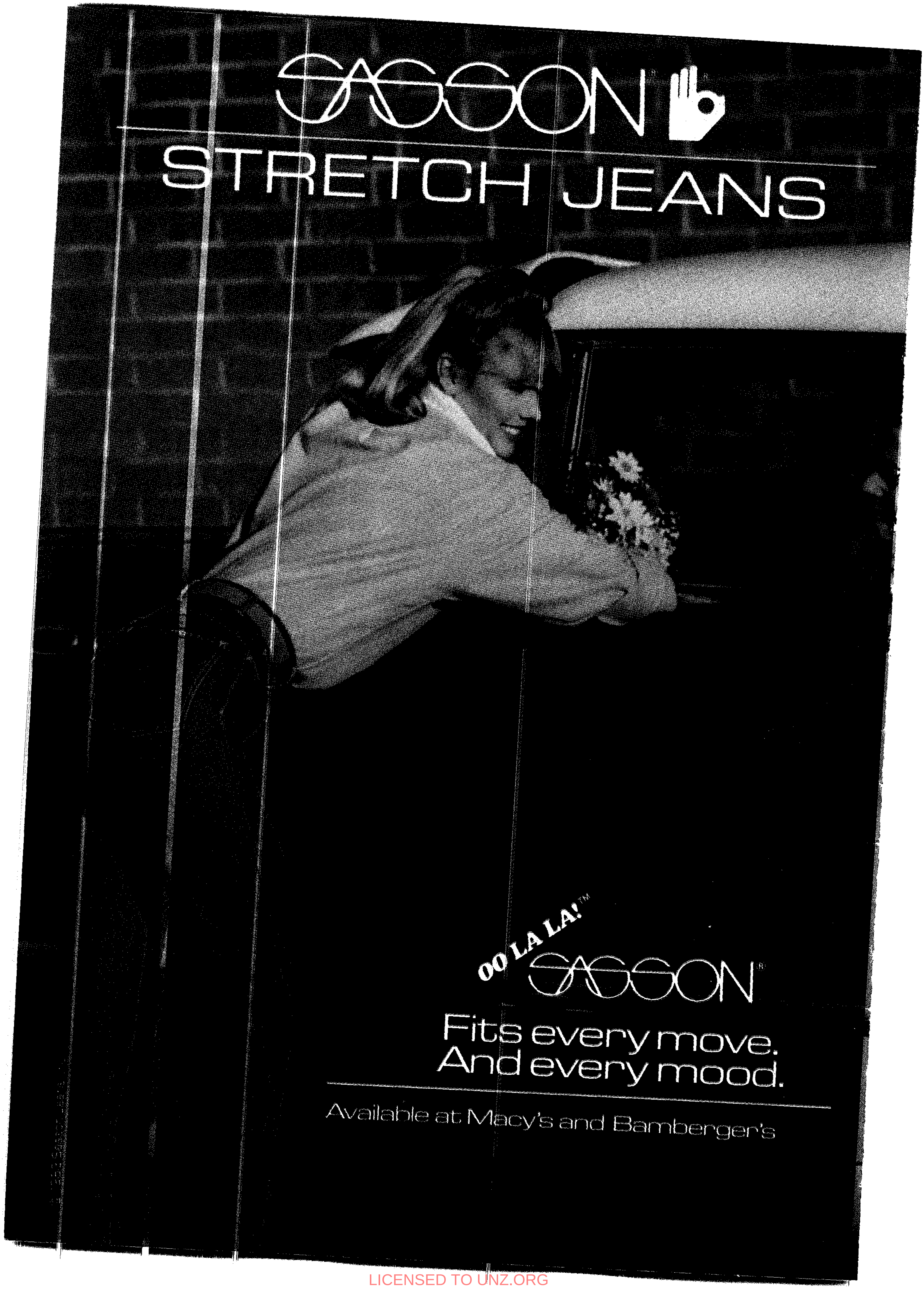

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Frank E. Johnson
Manhattan

uestionable Taste

WAS SHOCKED TO SEE SUCH BLATANT, norant racism in Seymour Britchky's view of Sheba restaurant ["The Taste TriBeCa," October 31]. From his pening sentences—"Though this is an thiopian restaurant, you may set aside our unspoken fears. Sheba does not rve sizzled flies, snake steaks . . . "—ritchky makes it clear that he cannot retch his provincial imagination to atmpt international food criticism.

Adele Oltman
Brooklyn

ddendum

OUR WELL-DONE ARTICLE "THE LAST ord on Health Clubs" [by Jane Goldian and Laetitia Kennedy, November 7] it out two of New York's finer racquet nd fitness clubs. Both the Uptown Racuet Club and Fitness Center, at 151 ast 86th Street, and the Fifth Avenue acquet Club, at 404 Fifth Avenue, at 7th Street, are comparable to the clubs ou mentioned. Both offer Nautilus and uash, and the Uptown has exercise asses as well.

Dave Dunlap
Sales and marketing director
Uptown Racquet Club and
Fitness Center
Manhattan

E WOULD LIKE TO SET THE RECORD raight regarding our membership fees. he basic rate for a one-year memberip is $575 with a one-time-only initiaon fee of $200, plus tax. The fee is $625 us one-time initiation fee if you pay in stallments. Six alternative memberip plans are also available.

Victoria Horn
Director of special projects
New York Health & Racquet Club
Manhattan

he Sweet Smell of Success

N INACCURACY WAS ATTRIBUTED TO ME Bernice Kanner's "Ruffles and ourishes" article ["On Madison Aveue," October 10]. Norell was not rought out in 1949. It was introduced in 68. One of the first really important merican fragrances was White Shoulers, by Evyan, which was introduced 1939 and still maintains its posion as one of America's leading fraances.

Annette Green
Executive director
The Fragrance Foundation
Manhattan

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Excluding December 31st

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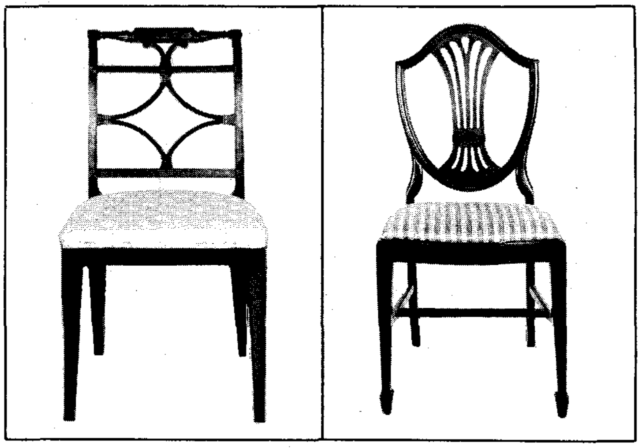
THE CHAIR ON THE RIGHT FOR $70.



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Our 10th annual love letter:

This is the 10th holiday season for the two-of-us and The Four Seasons—a decade that has given us more joy than we ever imagined possible.

For that we thank all our friends and loyal customers as well as Chefs Seppi Renggli and Christian Albin, Pastry Chef Bruno Comin, Alex, Oreste, Julian and the nearly 200 other dedicated professionals who love this restaurant as much as we do.

Especially pleasing to us this year is the addition to the menu of our new Spa Cuisine, which reflects the latest insights from the world of health and nutrition. We're also most gratified by the outstanding success of the Bar Room at night. This is truly New York at its best!

Our thanks to the media for the numerous stories on The Four Seasons this year. The generous praise has touched us deeply, especially one simple sentence in an article by James Villas in *Town & Country.* "Returning to The Four Seasons is like going home." For the two-of-us, there can be no finer compliment.

From the heart, to you and yours, our best wishes
for a happy, healthy, prosperous New Year.

Tom Margitt

Paul Kovi

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FOUR
SEASONS

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INTELLIGENCER

The Profits David Merrick Didn't Share

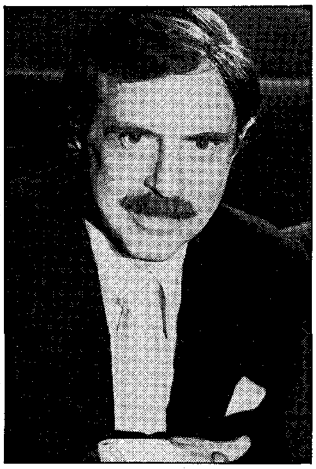
FOR THE PAST FIVE YEARS, David Merrick hasn't paid out profits owed to 655 of his Broadway investors and to other former associates, according to experts handling the ailing producer's affairs. And for part of that period, he may have violated federal tax law by failing to send his partners tax forms.

Merrick deposited money from subsidiary rights and royalties for eighteen of his hits, including *Oliver* and *Gypsy,* in a single bank account—rather than in separate accounts for each show, as is the custom. And that's where the money stayed.

Until 1981, Merrick sent out annual forms to his investors reporting partnership income, as required by federal law, even though he didn't pay out the money. But in 1981 and 1982 there was no such notification, reported accountant Michael Hecht, who was authorized to talk to *New York* by Raoul Felder, attorney for Merrick's court-appointed conservator.

"Merrick paid the tax on the money for those years himself," said Hecht. "He'd intended to take it as a deduction on his tax when he paid the money out. It's standard practice not to distribute profits annually."

Hecht has thus far had mailed out $155,000 owed investors through 1980. Said a spokesman for the state attorney general's office, which regulates Broadway business, "Anyone who failed to distribute tax forms to his partners would probably be in violation of federal law."



Merrick: *Standard practice?*

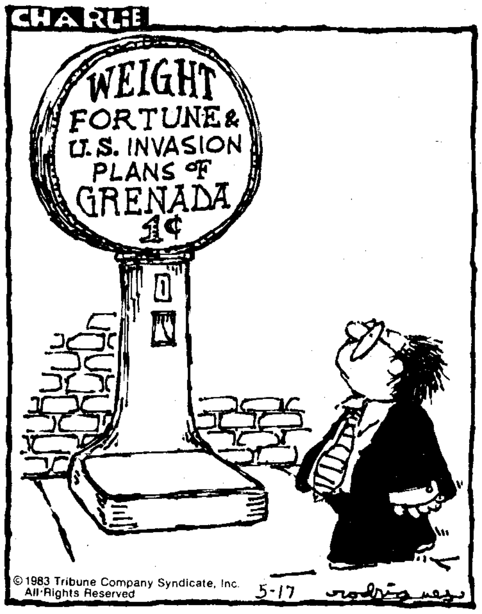
A Venezuelan Media Coup?

A NEW YORK FRIEND OF Rafael Caldera, the center-right candidate in the December 4 Venezuelan presidential election, recently placed an ad in the New York *Times* and Washington *Post.* And the friend, one-time Dominican Republic newspaper owner Stanley Ross, managed to get the copy released by the Parisian news service Agence France Presse as a news story.

José Puertas, an A.F.P. Latin-American editor, said Ross described the ad—which was cast in the style of a pro-Caldera feature story—as "an article to be in the *Post* and the *Times.* So we put it on our Latin-American wire, saying this was what those papers were running." When A.F.P. saw the November 17 *Post* ad, it issued a correction.

"This was a sleazy attempt by Ross to have the Venezuelan papers think this was a *Times* and *Post* story," charged an official of the liberal Council on Hemispheric Affairs. Ross insisted he had told A.F.P. he had Caldera links. "The fact that the article was to be in the *Times* and the *Post* was necessary to give it a news tag," he added.

The Grenada Invasion: An Early Warning


CHARLIE
WEIGHT
FORTUNE & U.S. INVASION PLANS OF GRENADA
1¢
5-17
rodrigues

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THE INVASION OF GRENADA SURPRISED everyone except syndicated cartoonist Charlie Rodrigues.

In a cartoon published on May 17 in the Chicago *Tribune* and 50 other papers, Rodrigues's cartoon hero, Charlie, stares at a scale that offers—for one cent—"U.S. Invasion Plans of Grenada."

The cartoonist at first told *New York* that he got his tip from a "Defense Department" source, but then called back to say he actually got the idea for the cartoon while listening to his shortwave radio. Maurice Bishop, the prime minister of Grenada at the time, "made this preachy statement about an impending American invasion, and I overheard him," Rodrigues said.

But that doesn't solve the mystery. Rodrigues's editor, Tribune Company Syndicate vice-president Don Michel, remarked, "I don't know what to believe. He told me he heard it from [House Speaker] Tip O'Neill."

A Cancer Fund-Raiser's Questionable Treatment

IF YOU'RE ONE OF THE 11-million people who've received a "1983 Census on Diet and Breast Cancer" recently, you may want to know where your money is going before you respond with a check.

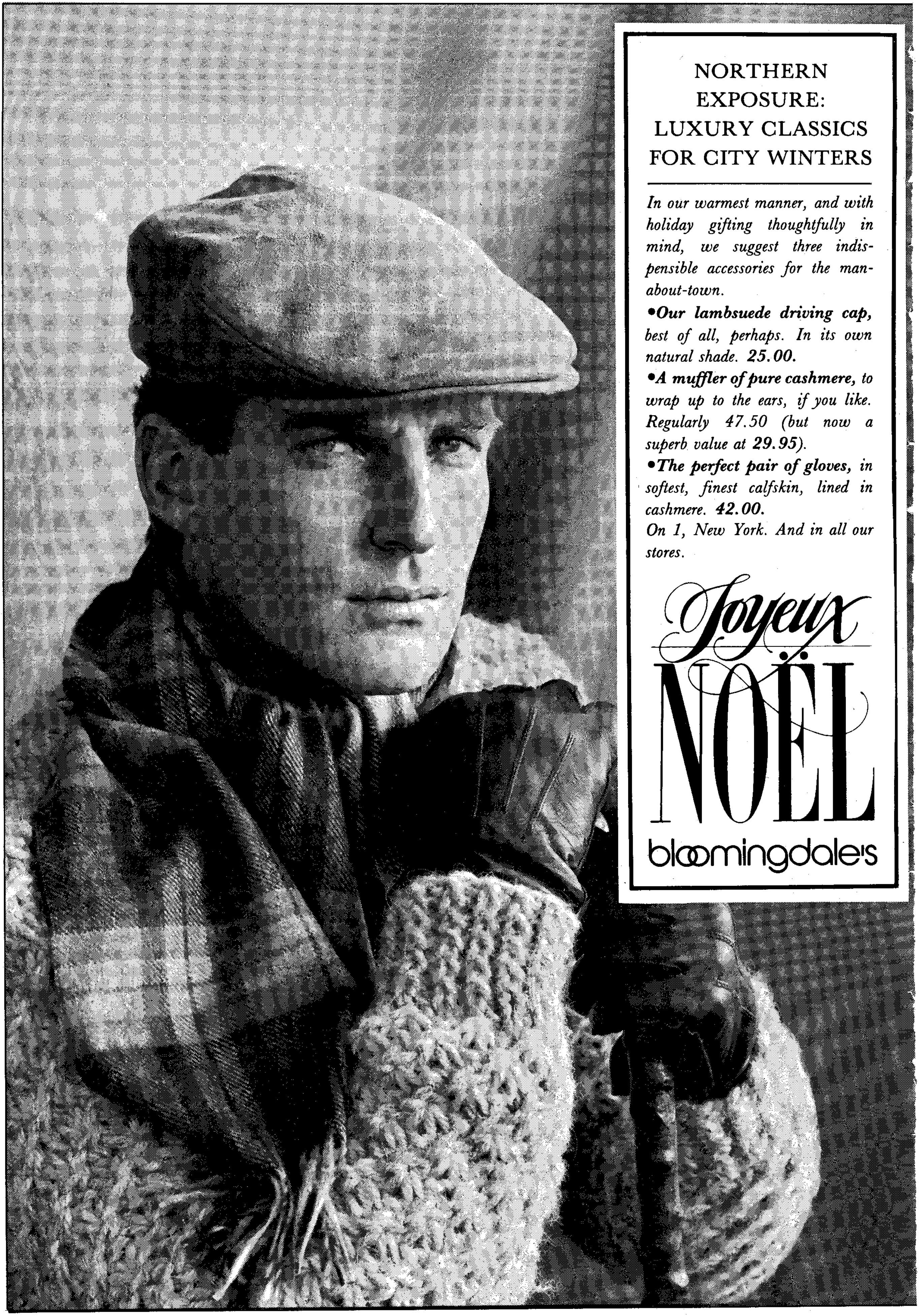
The nonprofit American Institute for Cancer Research, founded in September 1982 by two professional fund-raisers, in its first seven months plowed about 75 percent of the over $1.2-million it had raised from such letters back into fund-raising. And some of the outfit's research grants have gone to a controversial cancer treatment that involves the use of selenium, an over-the-counter trace mineral.

A.I.C.R. says that researchers it has funded revealed that "80-90%" of cancerous mice treated with selenium "have been able to totally resist the effects of breast cancer." But a 1965 New York University study called selenium "without value" as a cancer treatment. And last month, two $25-million medical-malpractice lawsuits were filed against an Upper East Side doctor, Emanuel Revici, who used selenium to treat cancer patients. The state attorney general is now investigating whether A.I.C.R. solicitations are misleading.

A.I.C.R. spokeswoman Nancy Lasersohn said that the group "has never called selenium a cure," and that A.I.C.R.'s fund-raising costs are "not unusual for a new organization."

BY SHARON CHURCHER

Photograph by Martha Swope.



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- ***The perfect pair of gloves,*** *in softest, finest calfskin, lined in cashmere.* ***42.00.***

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Joyeux NOËL

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The Bottom Line/Jack Egan

MARVELOUS MARVIN

Mixing Stars and Stocks

ARVIN JOSEPHSON IS A COMPACT, 56-ar-old lawyer with a black belt in rate who learned years ago there's no isiness like show business. Today he inks the action is on Wall Street.

After starting out in CBS's legal dertment, he became an agent, founded s own firm, and eventually acquired ternational Creative Management. iese days, I.C.M. is one of the largest id most powerful agencies in the couny, representing more than 2,500 movie, levision, music, and publishing talents, cluding Woody Allen, Tom Wolfe, eryl Streep, and Henry Kissinger. In e last few years, it has collected fees on ockbuster movies like *E.T., The Extrarrestrial; Star Wars; Jaws; Grease; ramer vs. Kramer;* and *Raiders of the ost Ark.* For *Terms of Endearment* age 143), which is being touted as the nash hit of the Christmas movie sean, I.C.M. represents producer-director-screenwriter James L. Brooks and ar Shirley MacLaine.

The talent agency remains the most ofitable and visible part of Josephson ternational, Inc. But over the last few ars the company has substantially oadened its operations, acquiring a imber of radio stations and office-degn-and-furnishings firms.

And last October it announced its ldest diversification yet: the purchase Herzfeld & Stern, a 103-year-old, ew York–based brokerage and investent-banking firm. Josephson Internaonal paid $17.5 million outright for the m and will replace at least $20 million the $30 million in capital that the erzfield & Stern partners will withaw.

Is the godfather of I.C.M. intent on eating a mini-conglomerate through quisitions, or is there some thread ing together these seemingly disparate ntures?

They are all "service businesses," exains Josephson, who remains his cominy's largest shareholder, with 28 pernt of the outstanding stock, worth out $19 million. "We had made a decion earlier this year that we wanted to in one more business, and the area we oked at the hardest was financial rvices. The three areas we are already are not capital-intensive. The talent ency is a cash cow, while the radio and rniture businesses have a positive cash w. So we had been looking for someing that could utilize excess capital while still being a service business.

"Financial services is one of the businesses where if you do it right you can get a very high return on the capital you put in," Josephson adds.

With an acquisition in mind, Josephson International raised $13 million earlier this year in an offering of 900,000 new shares of common stock, and another $57 million through the sale of subordinated debentures.

Robert Linton, the head of Drexel Burnham Lambert, one of Josephson International's underwriters, then suggested the purchase of Herzfield & Stern and was instrumental in putting the parties together.

"Herzfeld & Stern has a very strong relationship with their 350 registered representatives, and that's what really attracted us to the company," Josephson says. "We felt comfortable with the idea that we were in a business where you had to keep the key personnel happy, which is what we do in the talent agency. I don't relate directly to the talents we represent. I worry about the agents. If Sam Cohn [one of I.C.M.'s top agents] is happy, then I figure he'll keep Bob Fosse happy. There's a parallel I see with the brokerage business. If we try to keep the individual brokers contented, then they're going to keep the customers happy."

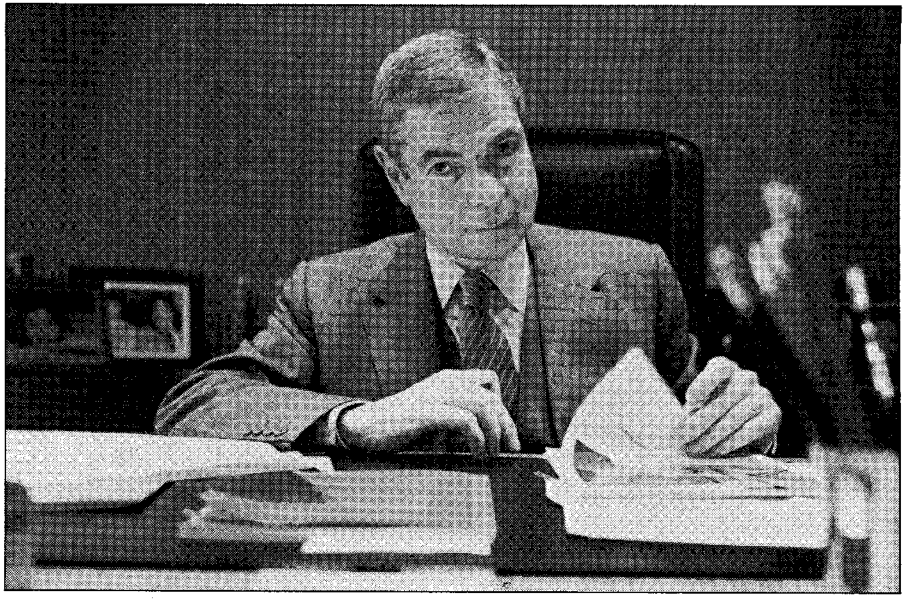
(One difference in the two businesses, however, is in compensation. Brokers receive a percentage commission on the fees they generate, whereas agents at I.C.M. work on a contractual basis, receiving a flat salary plus discretionary bonuses.)

Josephson acknowledges that the brokerage business is more volatile than even the entertainment industry, but he points out that Herzfeld & Stern has always managed to show a profit in its 103 years of operation. The brokerage firm will be run as a separate entity, retaining current management, he says. There could be some interplay between the agency business and the new financial-services unit, but the relationship is delicate and may create some problems.

"We have said for years that we don't see getting into money management for our talent clients," says Josephson. "If we are representing a star producing a half-million dollars a year in agent's commissions for us, do we really want to be directly on the line by giving that person stock-market advice? We can only lose in that kind of situation."

Nonetheless, Josephson does envisage a way—somewhat indirect—to exploit his company's contacts. "What we *can* do is compete with another brokerage house that makes a pitch to the talent's business managers, with whom we are often very friendly. That's a much more comfortable situation for us to be in."

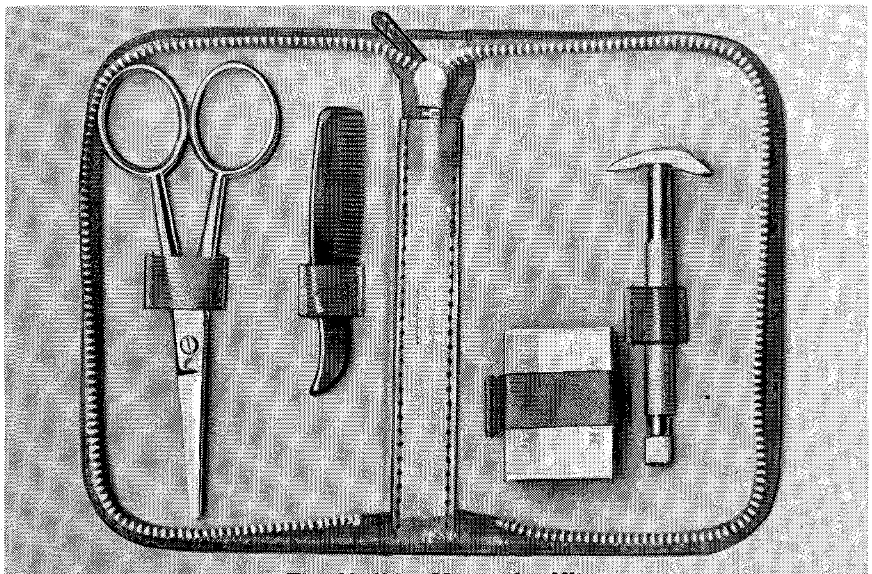
Right now, Herzfeld & Stern has twelve offices on the East Coast and two in Europe. While Josephson sees "considerable expansion potential," he thinks the brokerage firm will "stick to its East Coast base," with one exception: "One place we might open an office is



Josephson: *Looking for action on Wall Street.*

tograph by Don Hamerman.

Mustache magic.



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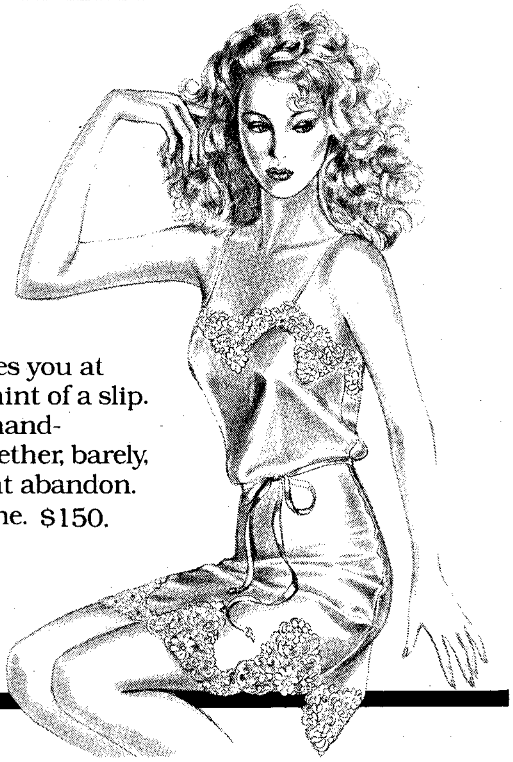

Here, sensuous silk caresses you at every step, in this, a mere hint of a slip. Exquisitely pure silk and hand-embroidered lace come together, barely, to create a feeling of elegant abandon. Imported by Montenapoleone. $150.

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Los Angeles, in order to capitalize our entertainment presence there."

In the past, the brokerage firm concentrated basically on trading sto and bonds for clients without tak positions for itself. "We can also adding some investment produ perhaps doing more in the way of cre ing packages of securities that would tailored to the clientele of Herzfeld Stern and where we would take a prin pal position in assembling these pa ages."

When Josephson International w public, in 1971, the stock was viewed a way to invest in the overall growth the entertainment business. The 10 p cent agent's fee that I.C.M. (which h pens to represent me) collects from clients would grow in proportion to aggregate increase in show-busin profits. It hasn't been quite that simp Movies, publishing, and concert tours through cycles, just as other busines do. What's more, salaries of top sta writers, and directors, after risi rapidly in the late 1970s, have larg plateaued, albeit at very high levels.

The blockbuster trend that has co centrated movie-industry profits in a f giant hits has had an effect on I.C. with a few clients bringing in most of t agency's commissions. In the 1983 fis year, one client, director Stev Spielberg, accounted for 10 percent the agency's overall commission fees

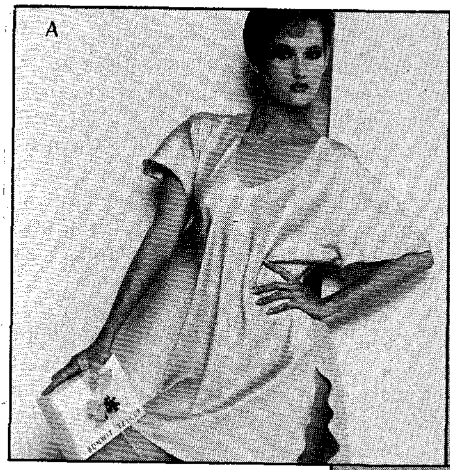
"It's true that every year is significant portion of the revenues th come from a fairly small client bas Josephson says. But he argues that "t composition of that base changes" ea year, evening out the revenue stream

Though swings in the film a publishing industries have an effect I.C.M.'s business, "videocassette a pay-cable participations have helped flatten out some of these cycles," sa Josephson. Revenues for televisi clients represented by the agency tend be steadier, "because networks buy good times and bad times," he says.

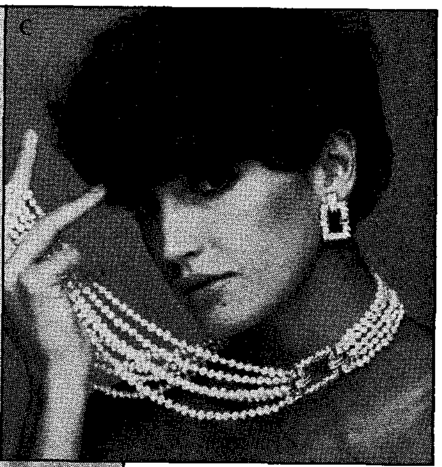
Right now, both the movie and pu lishing fields are providing lots of rev nue. "We are in the midst of a stro cycle of filmmaking, and business h been very strong," he says. Hardcov book sales are up this year, and "we ha seen the return of the big sale for ma market paperbacks."

Josephson sees one small but wo risome development in a recent cou decision. A fortnight ago, a federal a peals court ruled that *The Nation* mag zine had not violated copyright la when it printed an account of the pard of President Nixon written from an a vance copy of President Gerald Ford memoirs. Harper & Row, the publish of the memoirs, brought a suit again *The Nation* after *Time* magazine, whi had paid Harper & Row for the right

ENCHANT, THIS CHRISTMAS

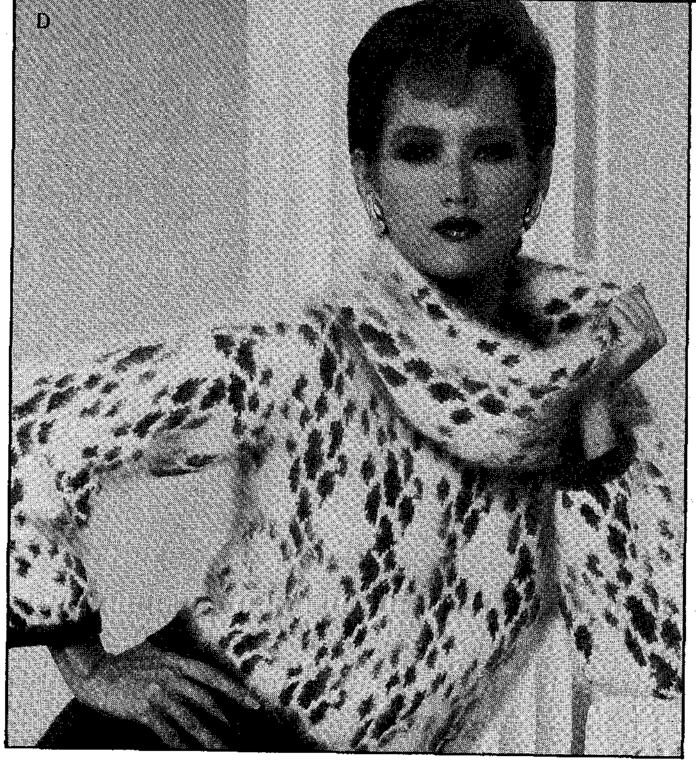

A

B


C

A. Sweet dreams in the sweetest satin sleepshirt. In bud pink, ivory or ice blue polyester with V-neck, cap sleeves and sublime allure. For P,S,M or L sizes, 32.00 In Sleepwear

B. Silvery sequins and the glitter of beading on our ravishing white silk blouson light up the night. S,M or L sizes, 360.00 In The Designer Boutique


D

C. Oceans of faux Biwa pearls: five 32" ropes with giant Art Deco rhinestone clasp, 245.00 Coordinate rhinestone/goldtone clip earring, 50.00 Jewelry

D. Under the detachable cowl of our leopard-print sweater is a crew! Olive/white wool-angora, 158.00 Olive wool skirt, 64.00 Both for S,M or L. In Designer Sportswear

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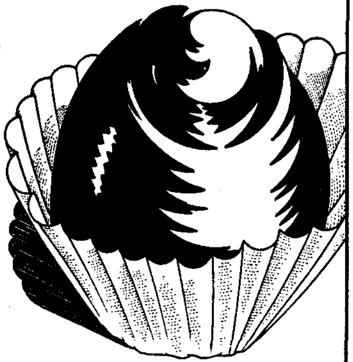

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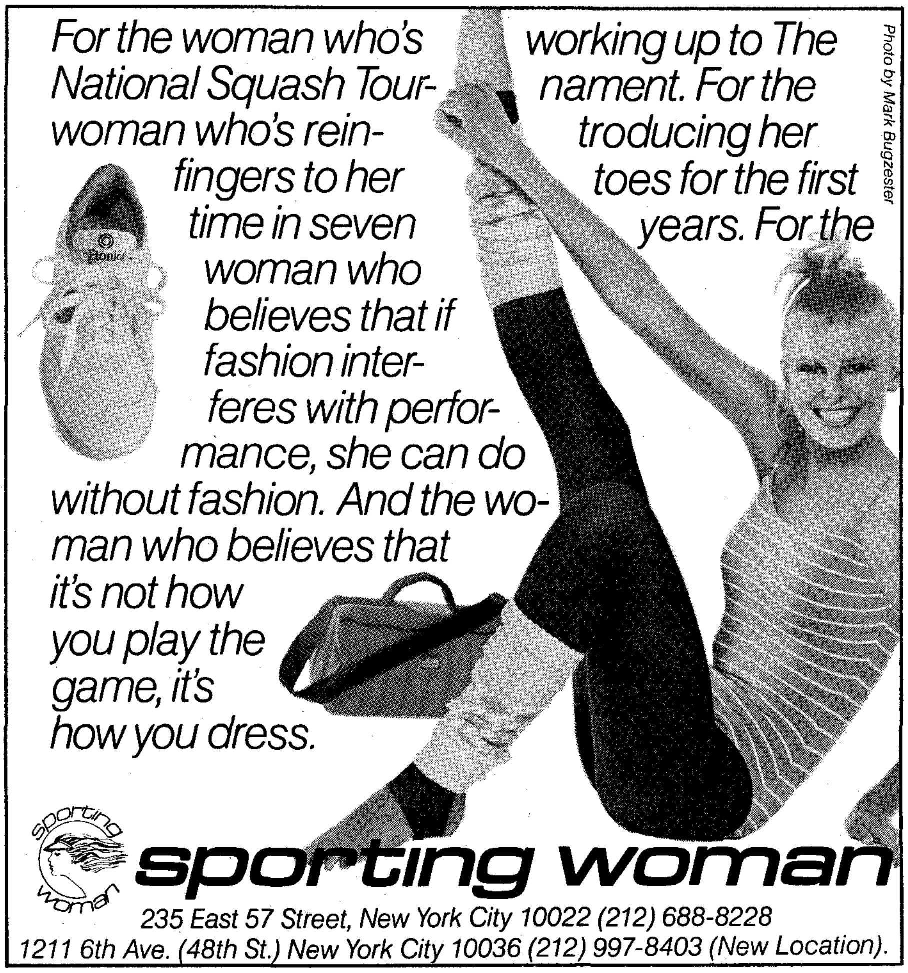

For the woman who's working up to The National Squash Tournament. For the woman who's reintroducing her fingers to her toes for the first time in seven years. For the woman who believes that if fashion interferes with performance, she can do without fashion. And the woman who believes that it's not how you play the game, it's how you dress.

Photo by Mark Bugzester

sporting woman
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print excerpts from the book, decided pull out of the deal.

"The decision, if it is upheld on a peal, is obviously going to make the sa of first serial rights for big money mo difficult," says Josephson.

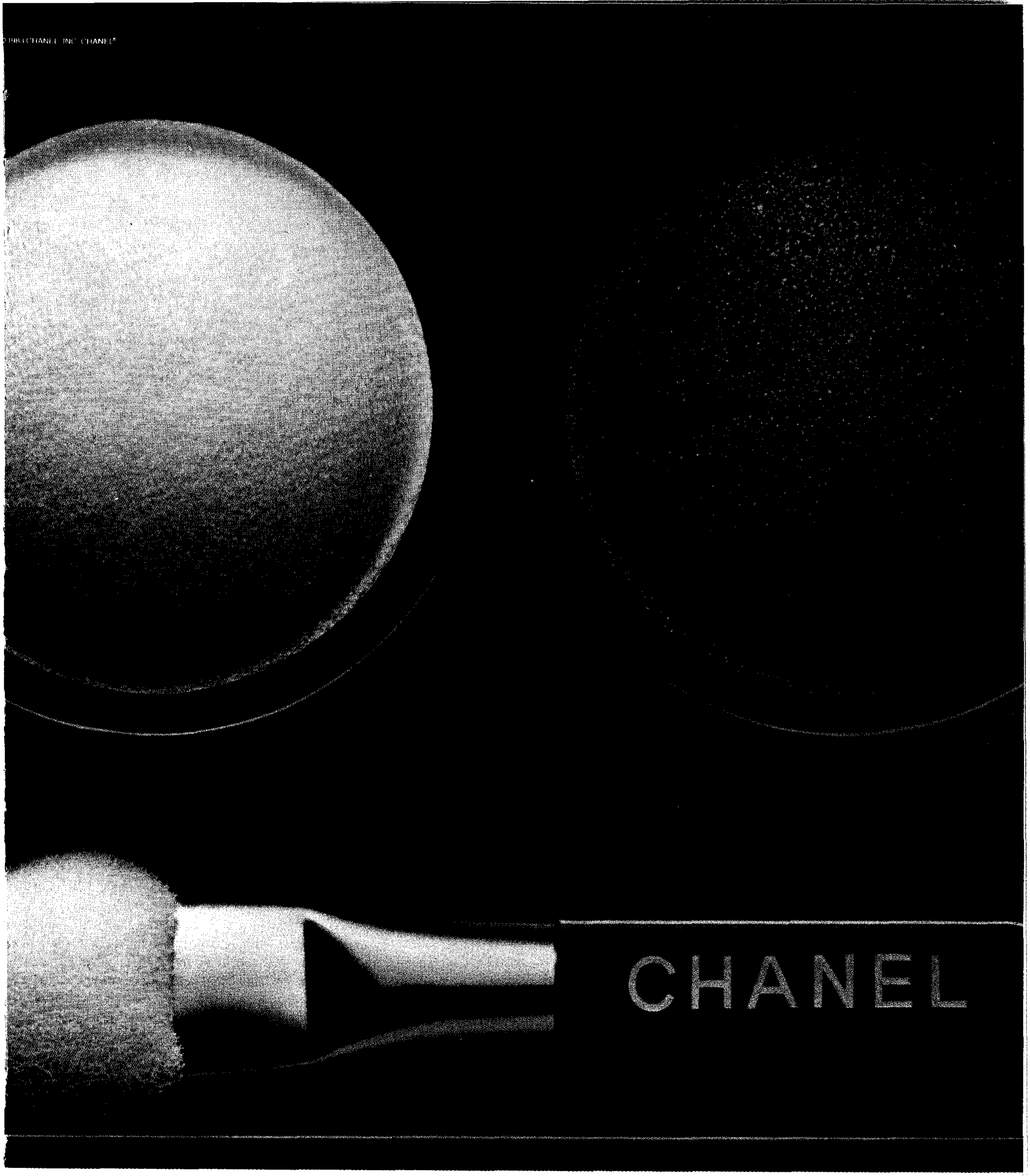
Despite the current strength and pr itability of Josephson Internationa agency business, observers believe t potential for strong future growth is li ited. That is one reason the company h diversified into other business areas. "Although the [agency] business highly profitable, exceeding 20 perce operating margins in each of the last t years, and generates excess cash, it essentially mature and expected to sh only moderate growth in the futur says Mary C. Farrell, a Paine Webb Mitchell Hutchins analyst.

For the fiscal year ending June 1983, Josephson International report net income of $6.63 million, or $1.46 share on $149.2 million in revenues. Re enues nearly doubled over the previo year, primarily because of the purcha of several office-decorating firms, b profits rose only 30 percent. The tal agency represented 27 percent of t company's operating revenues but percent of the firm's operating profits

Farrell, who had strongly reco mended buying Josephson Internation shares in late October, just before t Herzfeld & Stern acquisition, is ev more positive about the company's pro pects following the announcement the proposed purchase. She estimat that projected fiscal-1984 earnings $1.54 a share (after dilution from t increase in the number of outstandi shares) may rise by another 20 to cents in the second half of the year as result of the acquisition. Another cents could be added to fiscal-1985 ear ings, currently estimated at $1.80, reach $2.30 a share. She regards t stock at its current price of about $13. as "excessively cheap," given her ear ings projections.

Persuading investors may not be th easy. Josephson International stock hit high of $20 a share earlier this year. B despite a 36 percent gain in profits f the July-to-September quarter, a de sion to raise the company's annu dividend by 25 percent, and the a nouncement of the Herzfeld & Ste acquisition, the stock recently skidd to 11¾, its low for the year. It bounc back after the company decided to bu back some of its shares.

Josephson International has assum a large debt load to go into t brokerage business and is making a b bet that the same management experti it has brought to its other ventures ca be successfully applied to investme services. But if show business has i vagaries, nothing can beat Wall Stre for real ups and downs. ■



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Cityside/Vic Ziegel

HOOPS SPRING ETERNAL

Ultra Violet: *With basketball back, N.Y.U.'s Mike Muzio (left) is a coach again.*

N.Y.U. Basketball Returns

DANNY GASTMANN IS GOING TO SEE HIS name here, pick up a telephone, and dial Mike Muzio's number at New York University. He does this whenever Muzio tells The Story. And now that the men's basketball team has returned to N.Y.U. after a dozen years—*real* basketball, with new uniforms, and tickets with prices on them—Mike Muzio doesn't have any trouble repeating The Story.

"Danny and I were on the Grand Central Parkway in early 1971," Muzio said. He had just been appointed basketball coach three weeks earlier (his predecessor, Lou Rossini, had resigned at the end of the 1971 season, a lousy one for N.Y.U.).

Gastmann was a Long Island high-school star, a strong shooter. Muzio was selling him on the N.Y.U. basketball program—the chance to play eight games for the Violets in Madison Square Garden, the Holiday Festival, the Lobo Tournament, in Albuquerque, the Orange Julius on 8th Street. Muzio was taking Gastmann home after a visit to the N.Y.U. campus.

Muzio remembers that Gastmann seemed to be leaning his way. The coach had made this same pitch, the same trip, before, chalking up the miles in his 1968 green Ford convertible. This time, though, after seven years as Rossini's assistant and dogged recruiter, Mike Muzio, N.Y.U. class of '58, was finally describing *his* team, his coaching philosophy, his fierce feelings for alma mater. Maybe Danny Gastmann wanted to hear something else? Muzio turned on the radio and waited for Howard Cosell's sports show, mentioning that Cosell was another in the proud line of N.Y.U. graduates. When Cosell came on, he had a scoop for his listeners. Especially the driver of the green Ford on the Grand Central Parkway. N.Y.U., he announced, was dropping basketball. A 65-year-old tradition, stars like Sid Tanenbaum, Dolph Schayes, Satch Sanders, Barry Kramer, Happy Hairston . . .

There was more, of course, but Muzio isn't sure if he heard it. "I had to steady the car," the coach said. "My first thought was 'Either this is a colossal mistake or somebody just hit me in the back of the head with a hammer.' "

Mistake or hammer, he couldn't wait to find out. First, he had to drive his near-catch home. And then it was back to school, where he knew the athletic director would be at a party for Rossini. "You don't want to believe something like that until you hear it from your boss," Muzio said. When he reached school, he heard it from his boss.

The N.Y.U. side of The Story had to do with money: There wasn't any. The school's deficit had risen to $6.7 million, and a major basketball program was out of the question. The Heights campus, in the Bronx, site of the gym and athletic fields, was sold to the City University for $62 million. N.Y.U.'s one remaining facility, on Washington Square, serving more than 20,000 students, was a small gym on the fifth floor of the School of Education. The six new platform-tennis courts on the library roof didn't help.

But the spirit of N.Y.U. basketball didn't die out . . . totally.

Ray Lumpp graduated from N.Y.U. in 1948, played on the U.S. Olympic basketball team, and spent four years with the Knicks. "We kept the flame alive," Lumpp said. What he meant was that every year the old jocks would hold a Varsity Club dinner and feel just awful.

Muzio stayed on as the assistant coach of the baseball team. A year after he lost basketball, N.Y.U. tossed out baseball. The school's sports publicity man was Jay Horwitz, who now writes his press releases for the Mets. "All we had left on a national level was our fencing team," Horwitz told me. "I can really go on about the épée." Muzio taught phys. ed. and became deputy director of athletics. If he wanted to, he could take the elevator to the fifth-floor gym and stare at the baskets.

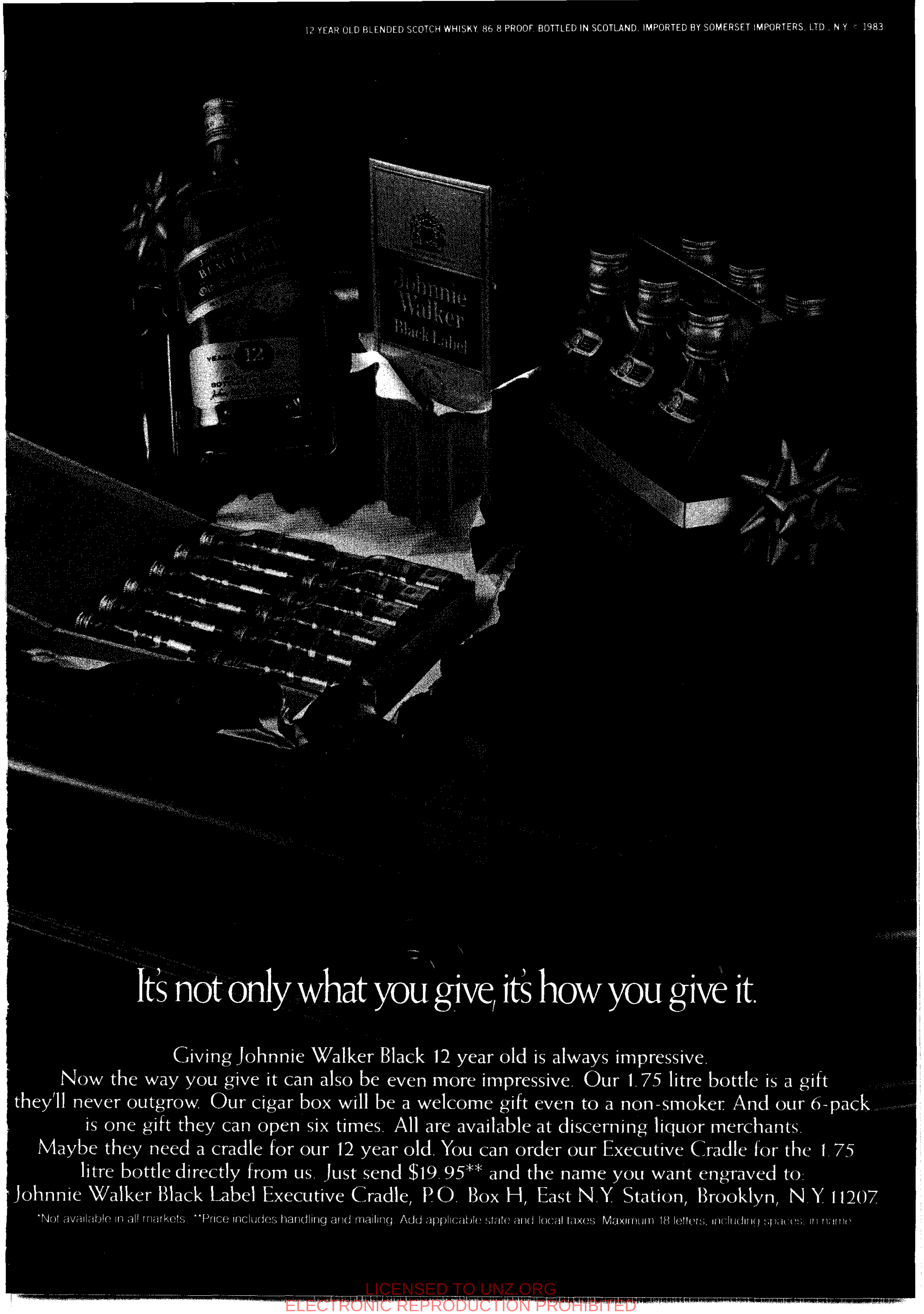
Or he could try his luck somewhere else. He was offered several chances to become someone else's assistant. "I turned them down," Muzio said. "To go to Butte, Montana, as an assistant? I wasn't ready to do that. Coaching is a very risky profession. I was still on the payroll, and we don't do that badly here."

And help was on the way. N.Y.U. sold its holdings in the C. F. Mueller Company, the macaroni people, a bit of carbo unloading that produced $40 million. In 1980, the university fielded a junior-varsity team. A year later, the $16-million Coles Sports and Recreation Center opened on the corner of Bleecker and Mercer Streets. A committee headed by Dr. L. Jay Oliva, the school's chancellor, recommended a return to basketball on the N.C.A.A.'s Division III level, and approval was given February 16. Division III is as low as it gets, but Muzio was delighted. He was a coach again.

"It's basketball," he said, "and it gives me a purpose. I ask my friends what they'll be doing five years from now, and they say, 'Who knows? We're just hanging on till the next day.' But I've got something to hold on to, to build on. I can do some nice things."

The coach and his assistant, Jay Pearlman, raced through the high schools last season, concentrating on the Catholic-league teams. "They have the heaviest concentration of outstanding student-athletes," Muzio explained, "and the best coaching in the city right

Photograph by James Hamilton.



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now." One of their prizes is John Moran, a six-foot-eight center from St. Francis Prep. After his junior year, Moran recalled, at least fifteen college coaches visited his home. " 'We'll be looking at you next season,' they told me. But our team fell off, and my statistics weren't as good, and I was further down the lists than I expected to be."

Still, he and his parents were invited by Dartmouth, a Division I school, for a tour of the campus. "All the old alumni were there, wearing green checkered pants," Moran said. "I never saw so much green in my life." He was sitting in the Coles lobby as he talked to me, wearing a blue western shirt over a green T-shirt, his jeans torn at the knee. "I saw a lot of Izod up there. It didn't make me feel at home."

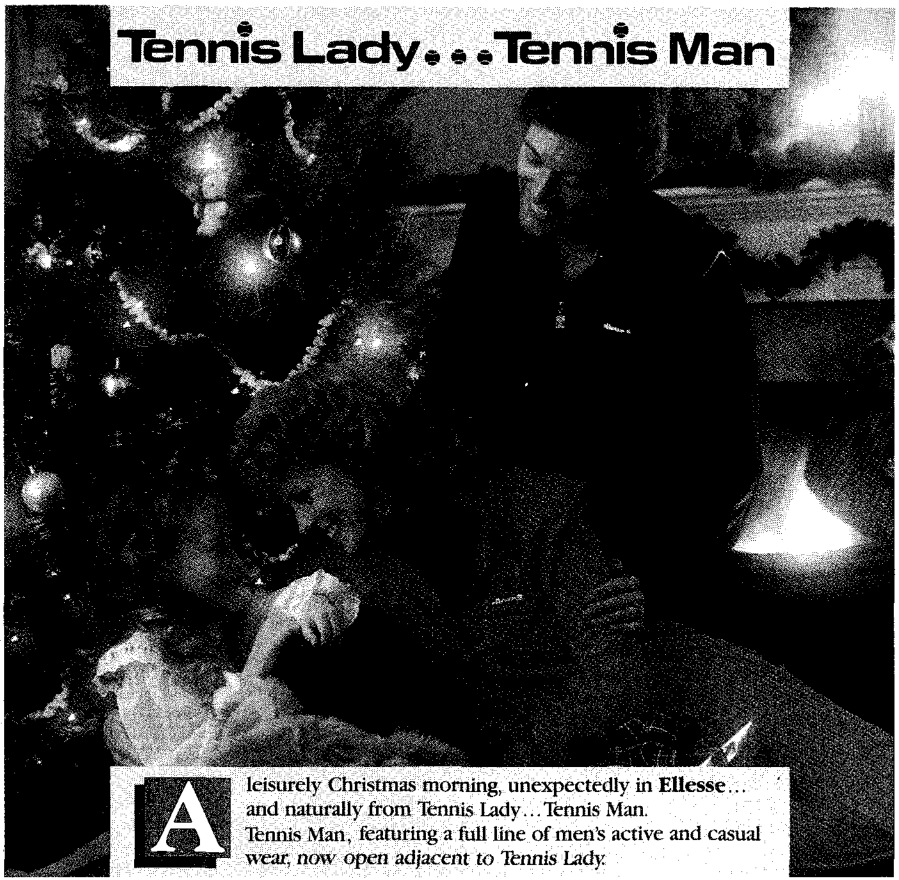
N.Y.U. offers no athletic scholarships, but financial-aid programs abound. To help defer the cost of his dormitory room, $3,500 a year, Moran works at the Coles center repairing and maintaining equipment and school vans.

Aaron Glover was a member of the junior-varsity team at N.Y.U. for two years, its most valuable player as a freshman. There was an awards dinner at a restaurant in Queens. "I had to make a speech," Glover said. "I cried." Glover is only one of four jayvees who will be suiting up this year. He may not see much playing time, but he *is* the captain. He's so proud of that, you get the feeling he may not be done crying.

Henry Russo, six feet six, starred at St. Francis Prep three years ago. He intends to be a doctor, "and I knew I was going to have to put some things out of my mind; basketball was one of them." He weakened when Connecticut College offered him a four-year free ride. "An excellent campus, excellent dorms," Russo said. "The ratio of guys to girls was very nice. There was great food in the cafeteria, and, believe me, that's important. But they didn't act like I did. I don't want to call them hicks, but I am from the city. It was cute for a day."

He spent two years at N.Y.U., concentrating on pre-med. "I used to hear this little voice: 'Stay away from basketball—it's gonna get you in trouble.' But it's a big shock stopping something you've done since the fifth grade." When Muzio opened tryouts, Russo and 40 others turned up. Sixteen, including Russo, have survived. "I think I beat up that little voice," he said.

The N.Y.U. season, which began last Saturday with a game against C.C.N.Y., is 26 games long and includes evenings with two Division I teams, Columbia and Harvard. Frankly, Muzio is optimistic about the club he has put together. All he needs is time, and a little practice on his sales pitch. "Let's face it," he said, "parents are thrilled to have an N.Y.U. coach in their house." ■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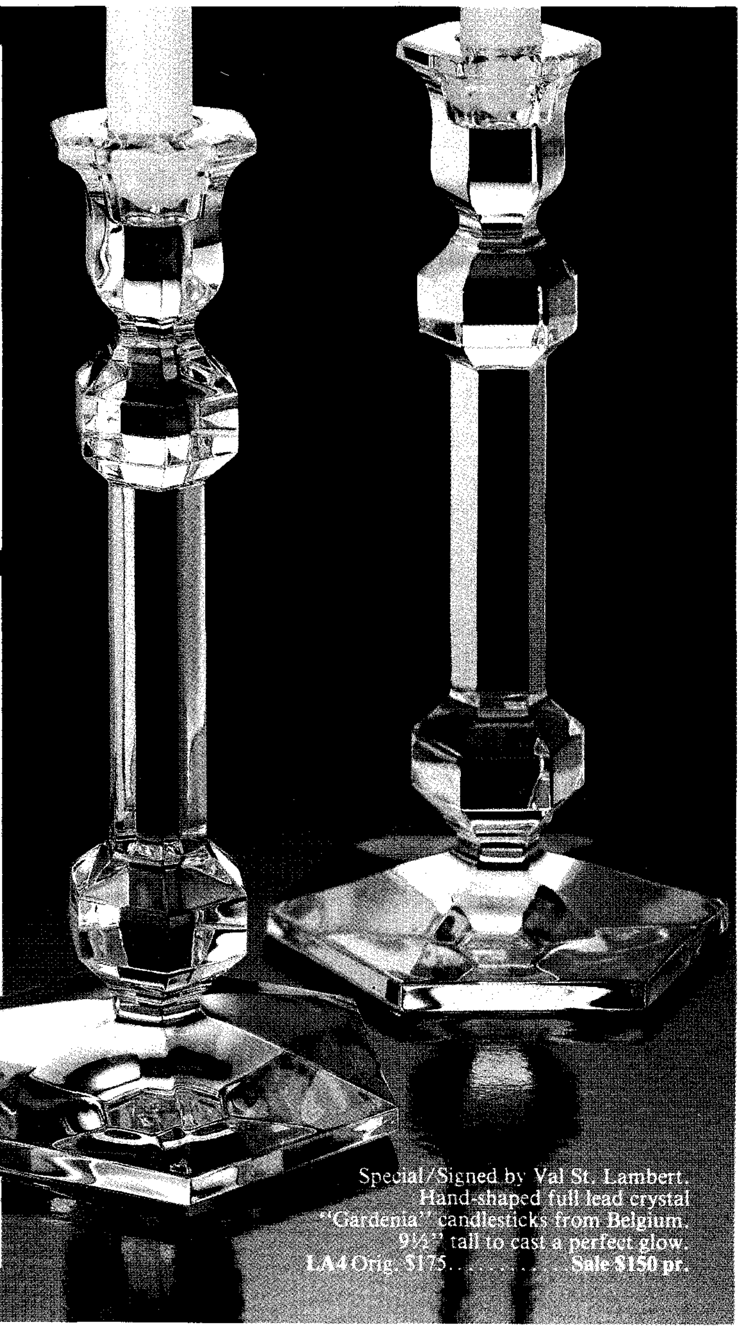

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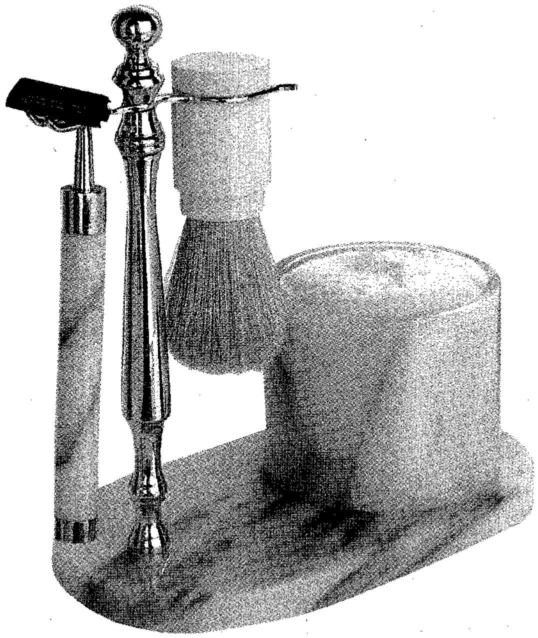

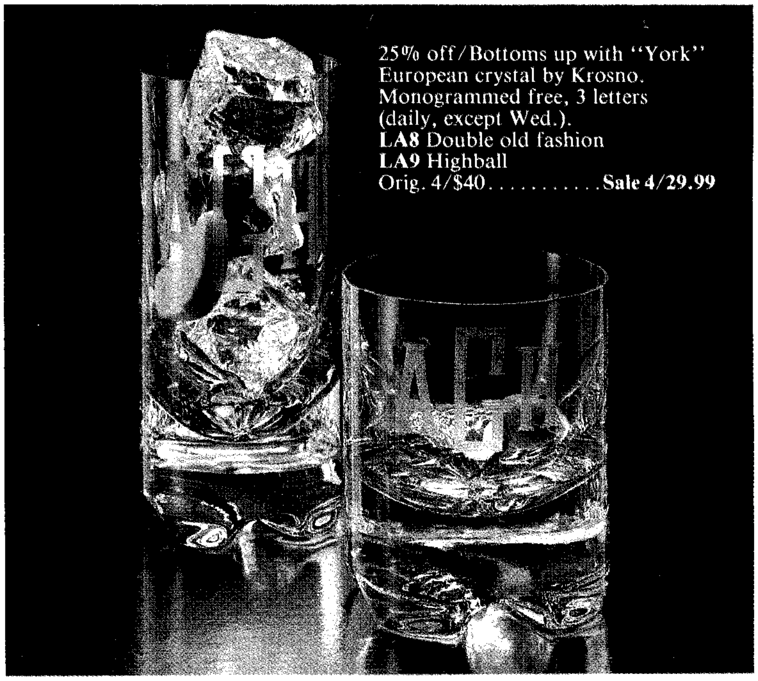

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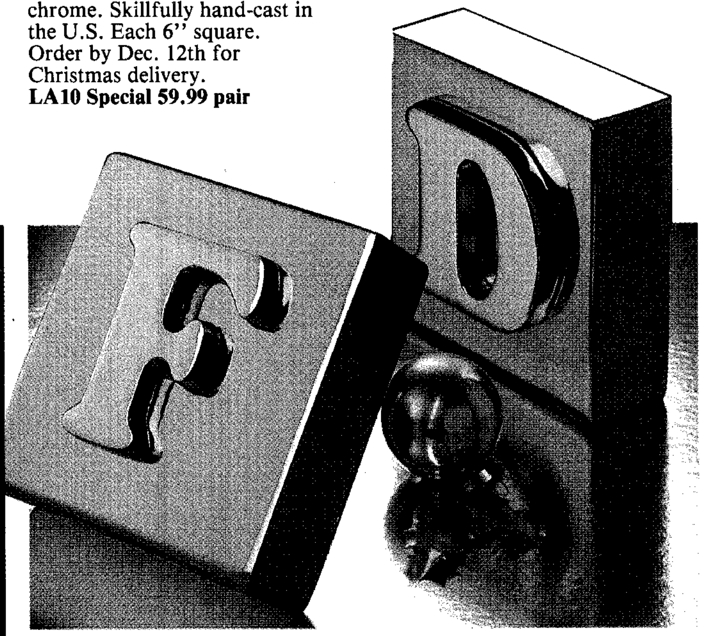

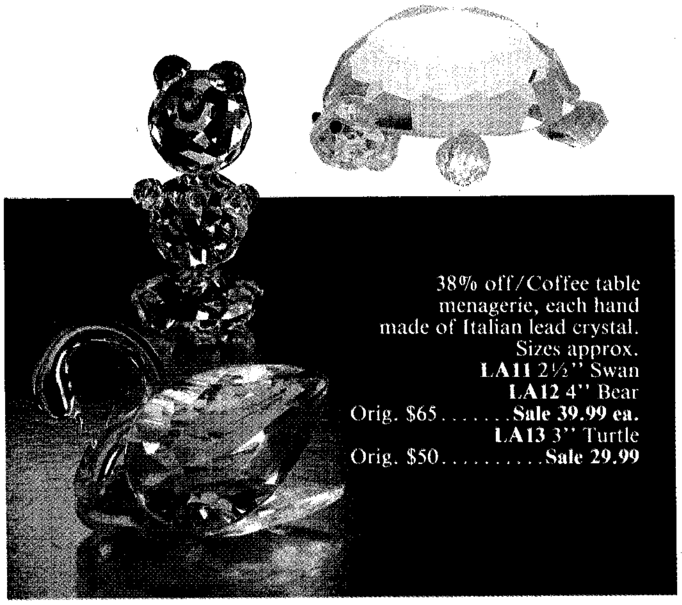

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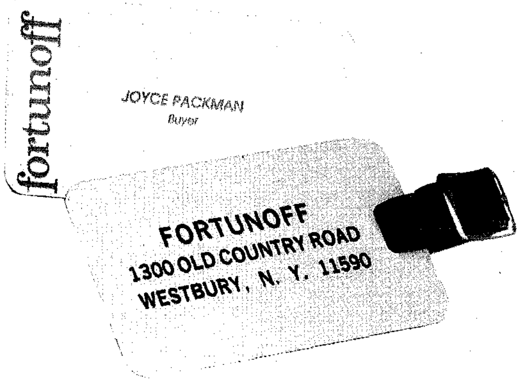

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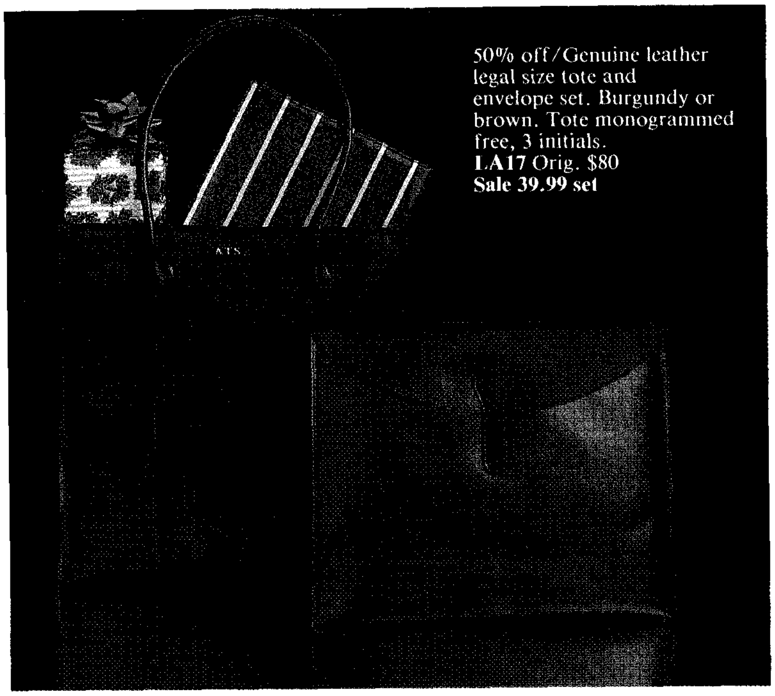

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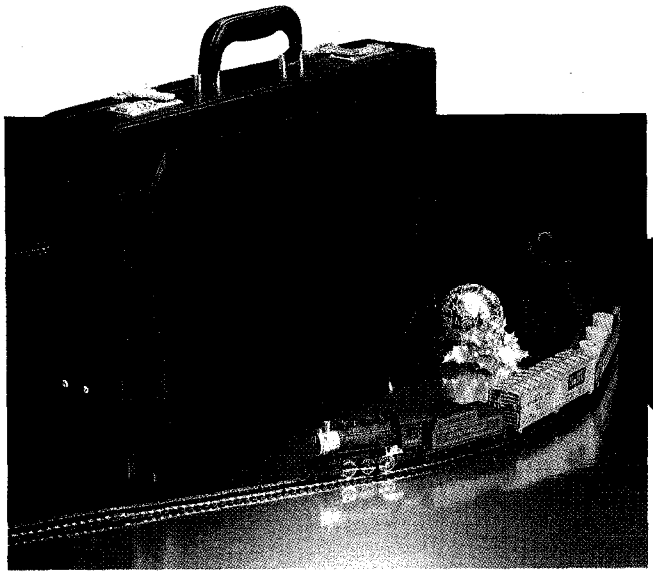

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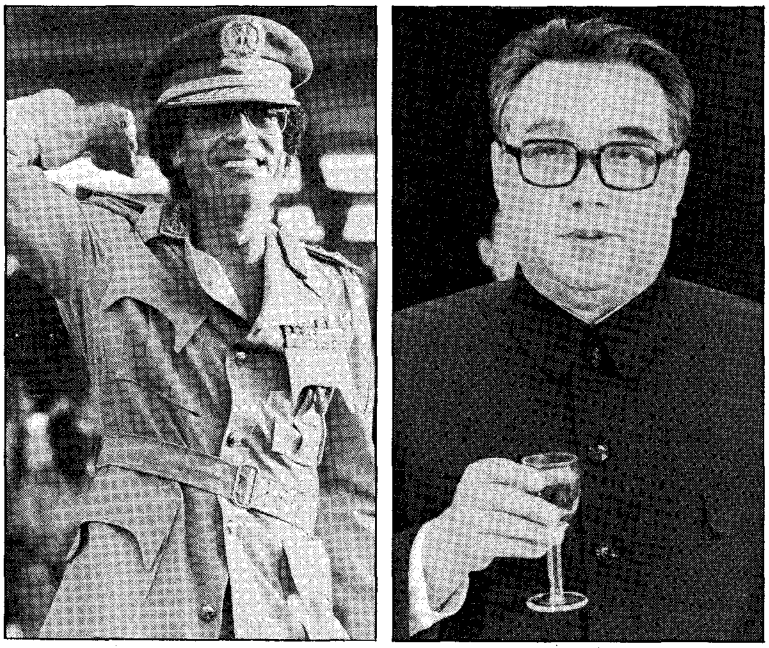
The National Interest/Michael Kramer

THE WEEK AFTER

Thinking It Through

THE PROBLEM WITH *The Day After* IS that it didn't ask any questions and so couldn't provide any answers. It simply presumed a nuclear war and the inevitable devastation. Herewith, a few observations—or at least some questions:

The film's printed afterword is correct: A total nuclear war would be even more horrific than *The Day After* suggested. Even the fictional portrayal of a functioning hospital was ludicrous: In Hiroshima, where the destructive force unleashed was only a millionth of what could be expected from an all-out American-Soviet nuclear exchange, 10,000 walking wounded rushed to the Red Cross hospital, where only one doctor had survived. A billion or so people would be vaporized in a total war today, and it has been said that the living would envy the dead. Besides radiation sickness, the environment would be radically changed. The scientists call it a "nuclear winter." The sun would be blocked for months, or longer; temperatures would fall drastically; agriculture would fail. "There is a real possibility," says the astronomer Carl Sagan, "of the extinction of the human species."



Third-man scenarios: *Qaddafi, Kim Il Sung.*

So yes, it would be awful beyond imagination. But how can it be avoided—or minimized?

In theory, one way of avoiding The End would be to "limit" a nuclear war once it had begun. For a while, this notion was very "in" at the White House; it squared nicely with Ronald Reagan's supercharged rhetoric about the Soviet threat. Unfortunately, Reagan succeeded only in scaring people even more by asserting, stupidly and wrongly, that missiles launched from submarines could be recalled—and that was simply for openers. The idea of fighting and winning a nuclear war was given a special push when George Bush explained how it could happen: "You have a survivability of command and control," said Bush in 1980. "Protection of a percentage of your citizens, and you have a capability that inflicts more damage on the opposition than it can inflict upon you. That's the way you can have a winner." Lately, however, the notion of nuclear victory has receded, or at least the administration isn't talking about it anymore. Which is just as well since the idea is fairly absurd. It's just too easy to conjure an escalation to Armageddon once the missiles fly.

If a nuclear war couldn't be confined, how could it be avoided altogether? Since the first bomb, the world has been spared catastrophe thanks largely to a doctrine of deterrence known as "mutual assured destruction." Simply stated, MAD holds that both superpowers possess the capacity to destroy each other—and everyone else—many times over, and that this capability could survive even a successful surprise first strike against either side's land-based missiles because of the near-invulnerability of both nations' submarine forces. Currently, the overkill ratio is so high that arms reduction is a joke. For even if the nuclear arsenals of both countries were halved, there would be more than enough left to do the job over and over again. The madness of increasing stockpiles just to play a numerical game with the Soviets was put succinctly by President Eisenhower more than twenty years ago: "What you want," said Ike, "is enough, a thing that is adequate. A deterrent has no added power once it [is] adequate."

The emphasis on warhead reductions—which is the Reagan administration's focus when it addresses arms control—avoids the key question, which is how to create enough stability to rule out the use of weapons, no matter their numbers.

To think about this question, it is necessary to consider how a nuclear war might begin. The only hopeful news is that most experts agree that a deliberate decision to obliterate one's enemy—and invariably oneself in the process—is not in the cards. Rather, an atomic war is more likely to start in one of three ways: by accident, by the design of a third-party madman (as in most James Bond scenarios), or by an escalation from a conventional conflict.

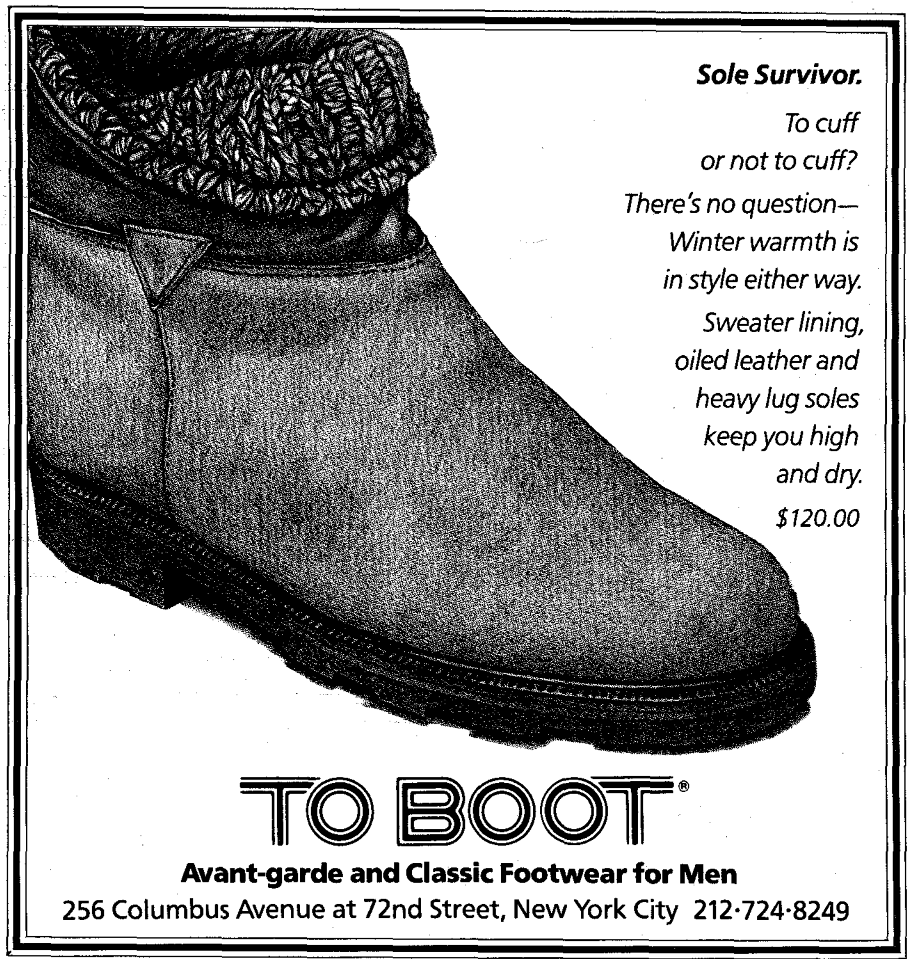
☐ "Launch on warning"—a phrase pregnant with trouble. Suppose America's computers detect a Soviet attack? Should we absorb the blow just to be sure that the computers were right—especially since the submarines would still survive to retaliate? Or should *our* missiles fly at the first sign that *theirs* are on the way?

In theory, "launch on warning" makes sense: It's better to get the missiles out of their silos than to have them await annihilation. But there have been enough false alarms—including an incident when a new computer system mistook the rising moon for a flight of Russian ICBM's—to reinforce what everyone who has ever had trouble with his bank statement knows: Even the best computers screw up.

Computer error is the accident that could doom the world. And the problem with the intermediate-range missiles—like the Pershing 2s the United States is beginning to deploy in Europe—is that the time between launch and impact is so short that a decision to retaliate would have to be made almost instantaneously. There might not even be time to use the hot line.

Nevertheless, the intermediate weapons have a purpose. They can be bargaining chips for a reduction in Soviet missiles targeted on Western Europe. This was the premise behind the Pershing 2s even before Ronald Rea-

Photographs: Sygma.



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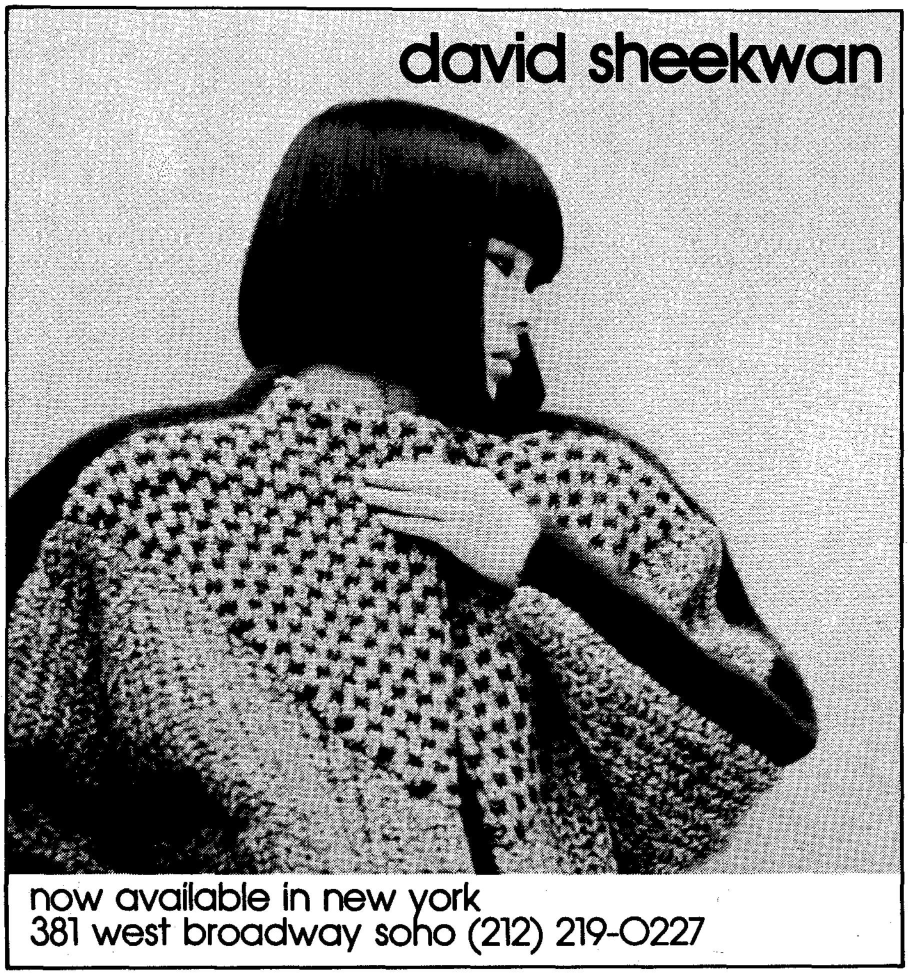

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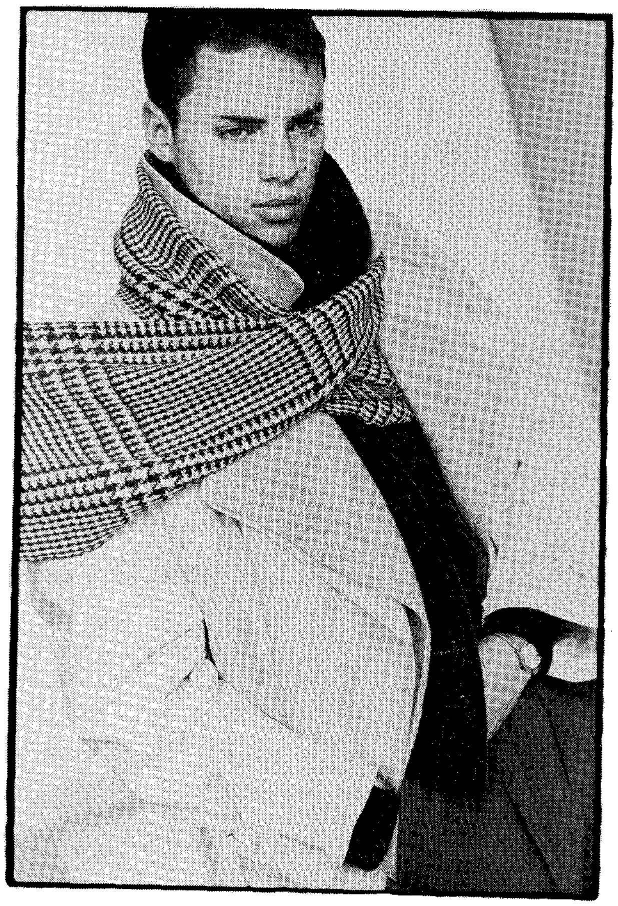
gan came to office. By standing fast in the face of internal hysteria, the NATO nations may hasten a partial disarmament in Europe. The Soviets have failed to stop the new missiles' deployment, so despite withdrawing from the Geneva arms talks last week, they may yet become serious about dismantling some of their own weapons in exchange for a pullback of Pershings. Such a result would be highly prized. Any reduction in intermediate-range missiles would force reliance on the ICBM force—which takes longer to arrive. The extra twenty minutes or so could mean the difference between discovering a mistake in time and reacting precipitously.

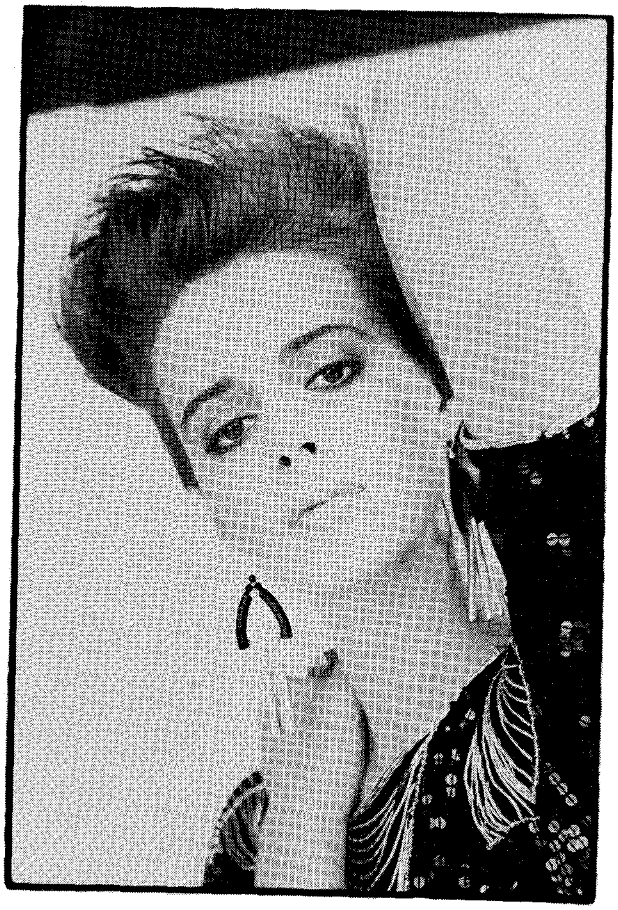
☐ What if Qaddafi gets the bomb? Or Kim Il Sung, of North Korea? What if they send one to New York and America strikes back against the Soviet Union—either because Washington thinks the Russians are behind the ploy or because we mistakenly believe it was the Russians themselves who fired? And what if the Argentineans, who now have the capacity for building a bomb, had had one during the Falklands crisis and wiped out the British fleet in a single blow? How would England have responded? Would the United States have joined in?

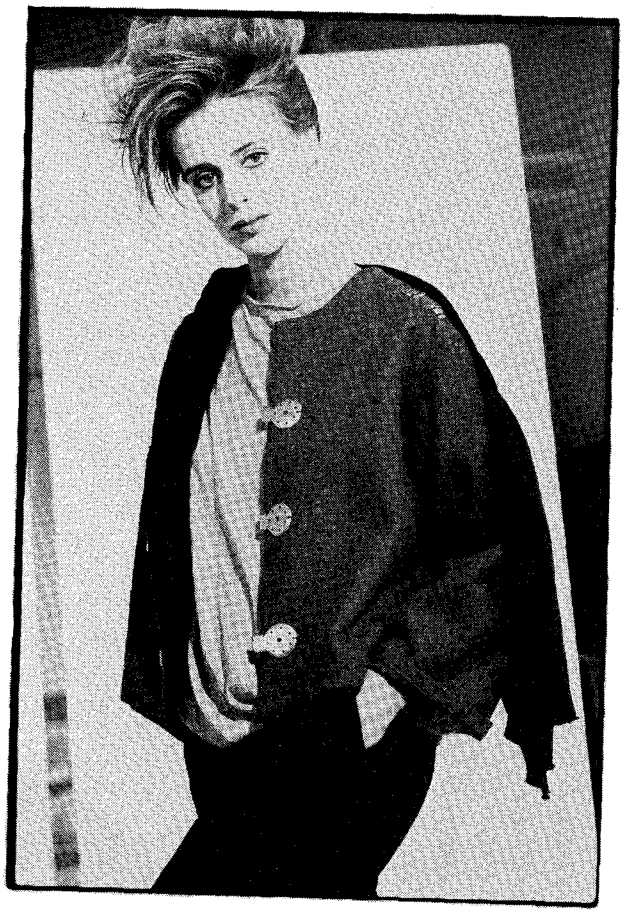
Proliferation is worsening. By the end of the decade, it is estimated, 31 nations either will have nuclear weapons or could build them at will. The only good that could come of an intra–Third World nuclear war—between Iraq and Iran, for example—is that *The Day After* would become real. Perhaps then the rest of the world, by observing the carnage, would become that much more gun-shy about a truly big conflict.

☐ What stance should Washington assume toward Moscow? In the past twenty years, America's policy has wavered between a hard line and détente. Which is more appropriate if the goal is to avoid a nuclear war? It depends. Assume a false computer reading or the act of a madman and détente appears best. If the natural tension between Russia and the United States is minimal, if trade and talk are rampant, then one has a better chance of convincing the other side that an accident rather than an attack is in progress. In such an atmosphere, it is possible that the mistaken destruction of Los Angeles or Leningrad could end there. On the other hand, when suspicion and distrust are high, as they are now, talking one's way around the death of 10 million people becomes a more difficult chore.

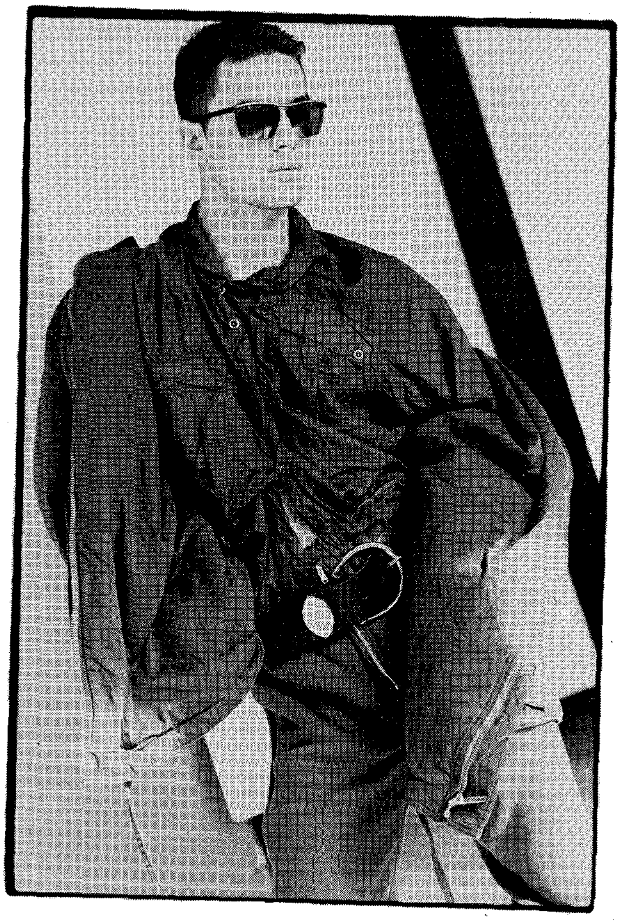
But détente has its disadvantages. During its heyday, in the 1970s, the Soviets took advantage of the official thaw, especially in Angola and Ethiopia. The point is that Moscow's constant probing for new footholds outside the existing Communist empire can lead to a serious







PERRY OGDEN



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miscalculation of America's response—although admittedly even the hardest of hard-line administrations wouldn't go to war with the Russians over two minor African nations. But what if the stakes are higher—as they were in Cuba?

There was no measurable détente between Moscow and Washington in 1962, and the United States held a significant lead in nuclear weapons. Nevertheless, Khrushchev put his missiles in Cuba. Would he have done so if Ronald Reagan had been president? Did Moscow perceive a weakness in President Kennedy that emboldened the Soviets to move? To be sure, since the Russians now possess a substantial nuclear arsenal, there is less need for still more missiles in a country like Cuba, even though Castro's proximity to the United States makes his island nation a valued launching site.

This consideration aside, the Russians miscalculated in 1962. Perhaps they failed to understand that Kennedy, humiliated at the Bay of Pigs, was not about to be defeated a second time in the same place. Or perhaps Kennedy had a stiffer spine all along. "The 1930s," said Kennedy at the time, "taught us that aggressive action if unchecked and unchallenged leads to war." America challenged, and Russia blinked.

The Cuban missile crisis is instructive because it shows that one can't know for certain where probing can lead. Somewhere there is a threshold; somewhere the United States will draw the line and stand firm rather than turn the other cheek. And this applies to every American president—although the key is that some draw the line to include more territory than others.

And some will negotiate more readily than others. During the Cuban crisis, the Joint Chiefs of Staff urged a military strike against the missile installations. Kennedy held out for a negotiated solution and was proved correct. Would Reagan have gone along with the chiefs with only a perfunctory nod toward negotiation? Would a military response have led to World War III? And, of course, would the Russians have dared move their missiles to Cuba in the first place if Reagan had been in office? Is America better off with a firmly drawn, all-inclusive line so that little if any probing occurs—or is a nuclear war more likely to arise when détente is in place?

Obviously, a balance is necessary. The question involves proportion, and there is no fixed guide for action. Though it may sound like a cop-out, there really aren't any answers that will hold for all situations. But that's what presidents get paid to do—to find the balance. Still, *everyone* must think about these matters, and the only thing more depressing than thinking about them is *not* thinking about them. ■

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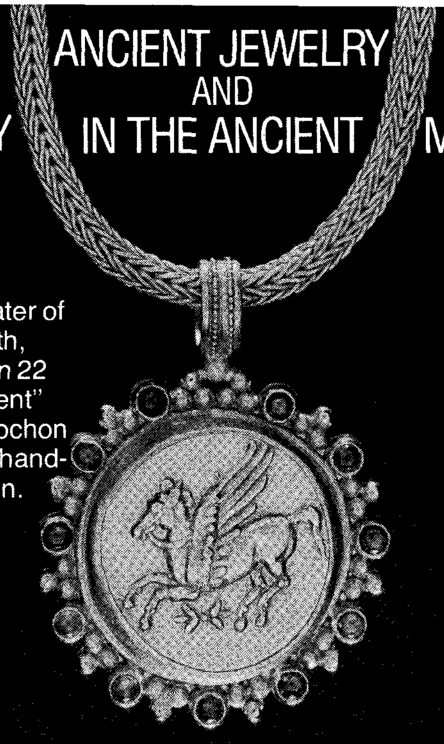

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AND
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Greek Silver Stater of Pegasus (Corinth, c. 350-300 BC) in 22 karat gold "ancient" setting with cabochon sapphires, on a hand-woven gold chain. (Goldsmiths: Parrish-Wager).

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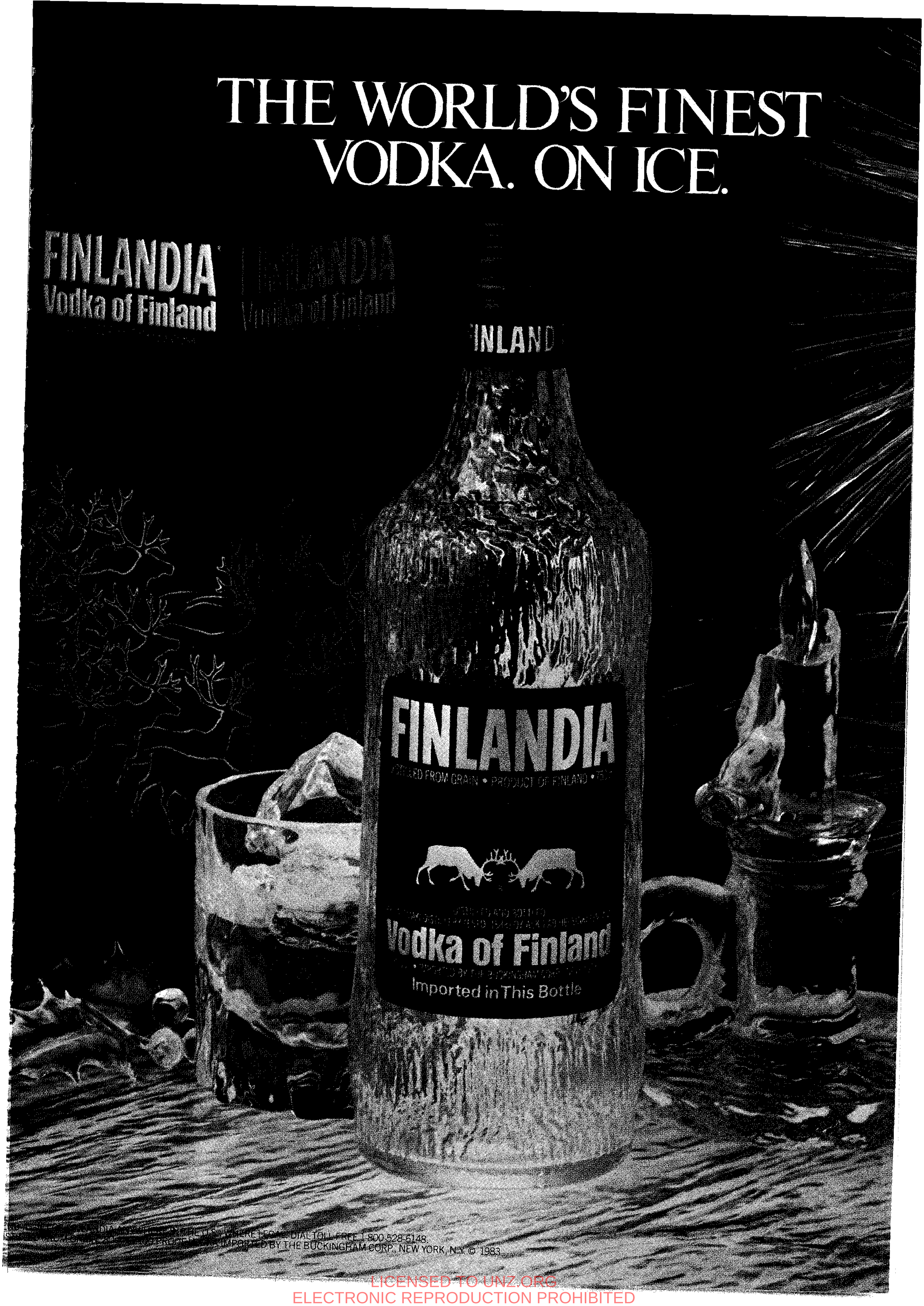
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IN AND AROUND TOWN

By Ruth Gilbert

November 28 through
December 7

S	M	T	W	T	F	S
	28	29	30	1	2	3
4	5	6	7			

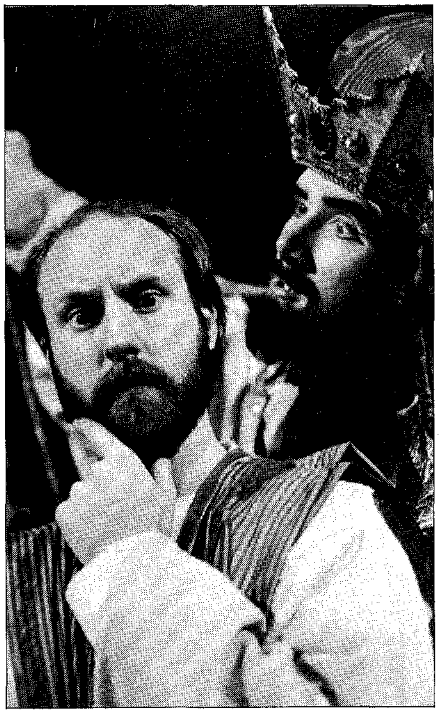
The Museum of the City of New York features "Gotham in Gridlock," a history of traffic congestion in New York City from the eighteenth century till today. Charles Pierce, the astounding female impersonator, entertains at Freddy's Supper Club through New Year's Eve. And the Klezmorim brings its joyous folk music to the 92nd Street Y December 1 and 3.

Steps in Time

The Museum of Broadcasting salutes Fred Astaire December 6 through January 28 (and that's not nearly long enough!). The retrospective includes both his dance and dramatic works for television.

Kitt and Caboodle

Lusty singer Kitt Moran jazzes things up at Gregory's December 7, when she begins a two-week run, performing with her trio of jazz musicians. The versatile musician's repertoire ranges from ballads to pop and jazz to rock.



Divine Inspiration

Above are Mark Bleeke and Wilbur Pauley in *Daniel and the Lions*, a medieval spectacle based on material from the Book of Daniel and a thirteenth-century manuscript in the British Museum. Fresh from its performance at the Spoleto Festival, it will play at the Cathedral of St. John the Divine on December 3, 4, 9, 10, and 11. Call 662-2133 for reservations; seats sell out quickly.

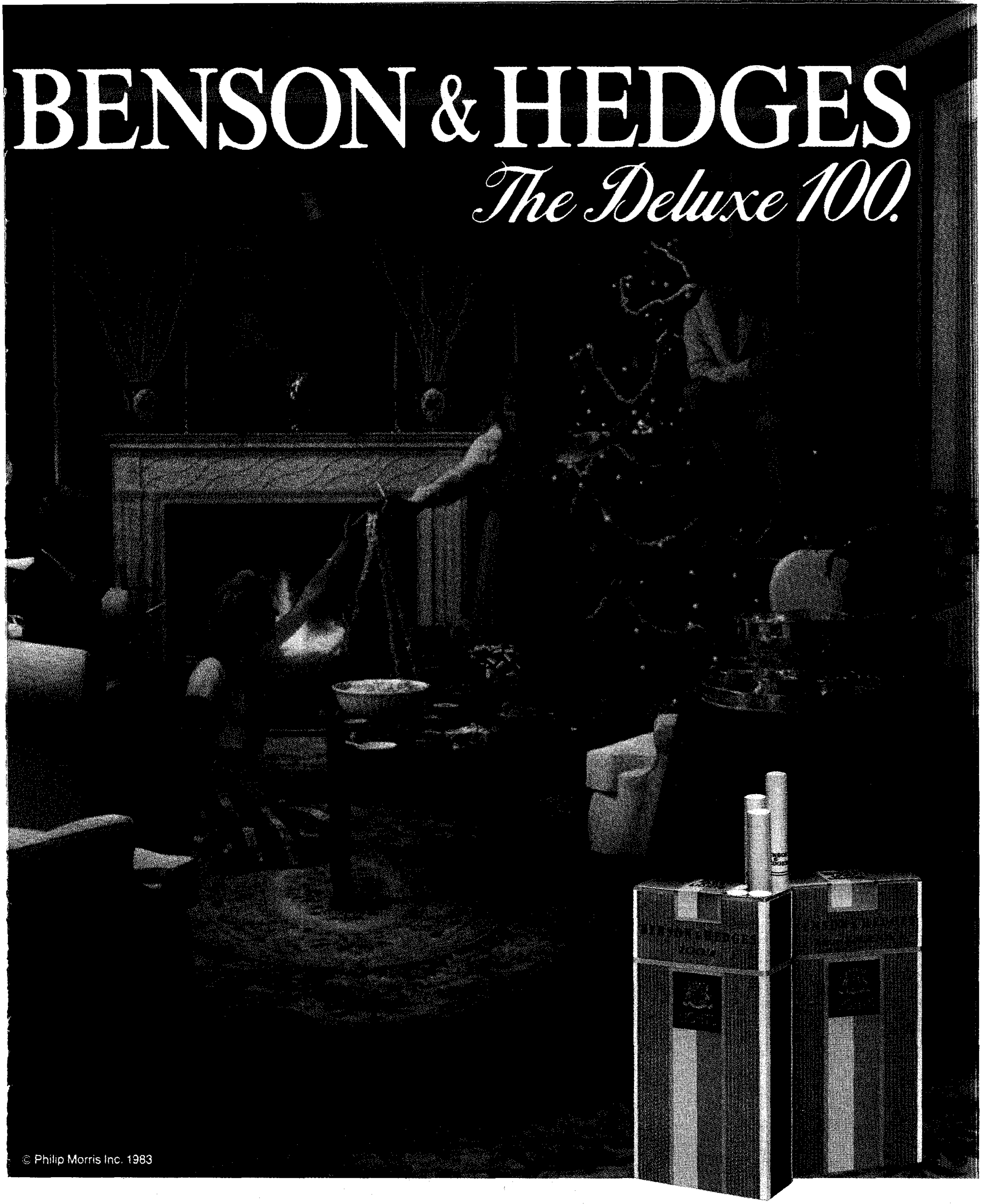
Season of Joyce

Ruth Mayer and Bill Carter (below) are performing their own works at the Joyce Theater November 29 through December 4, with such illustrious guests as Gelsey Kirkland, Naomi Sorkin, Bonita Borne, Luigi Bonino, Stephanie Saland, and Christian Holder.

Philadelphia Story

Pianist Alexis Weissenberg, who frequently appears as a guest soloist with the Philadelphia Orchestra, comes to Carnegie Hall November 29 to do so again, with conductor Riccardo Muti.

Photograph, center: Peter Schaaf.



BENSON & HEDGES

The Deluxe 100.

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11 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Mar.'83.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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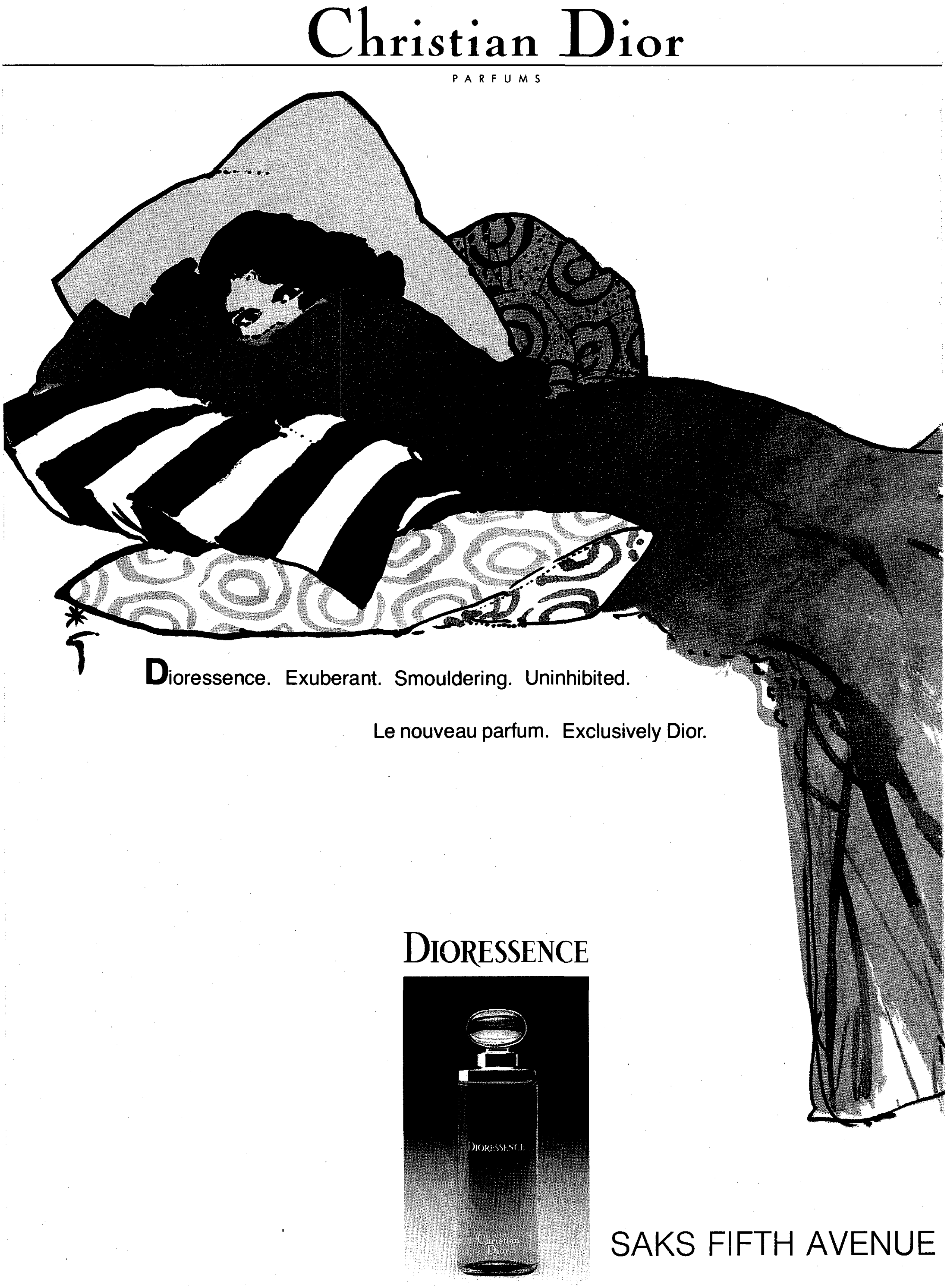
Rich enough to be called deluxe.
Regular and Menthol.



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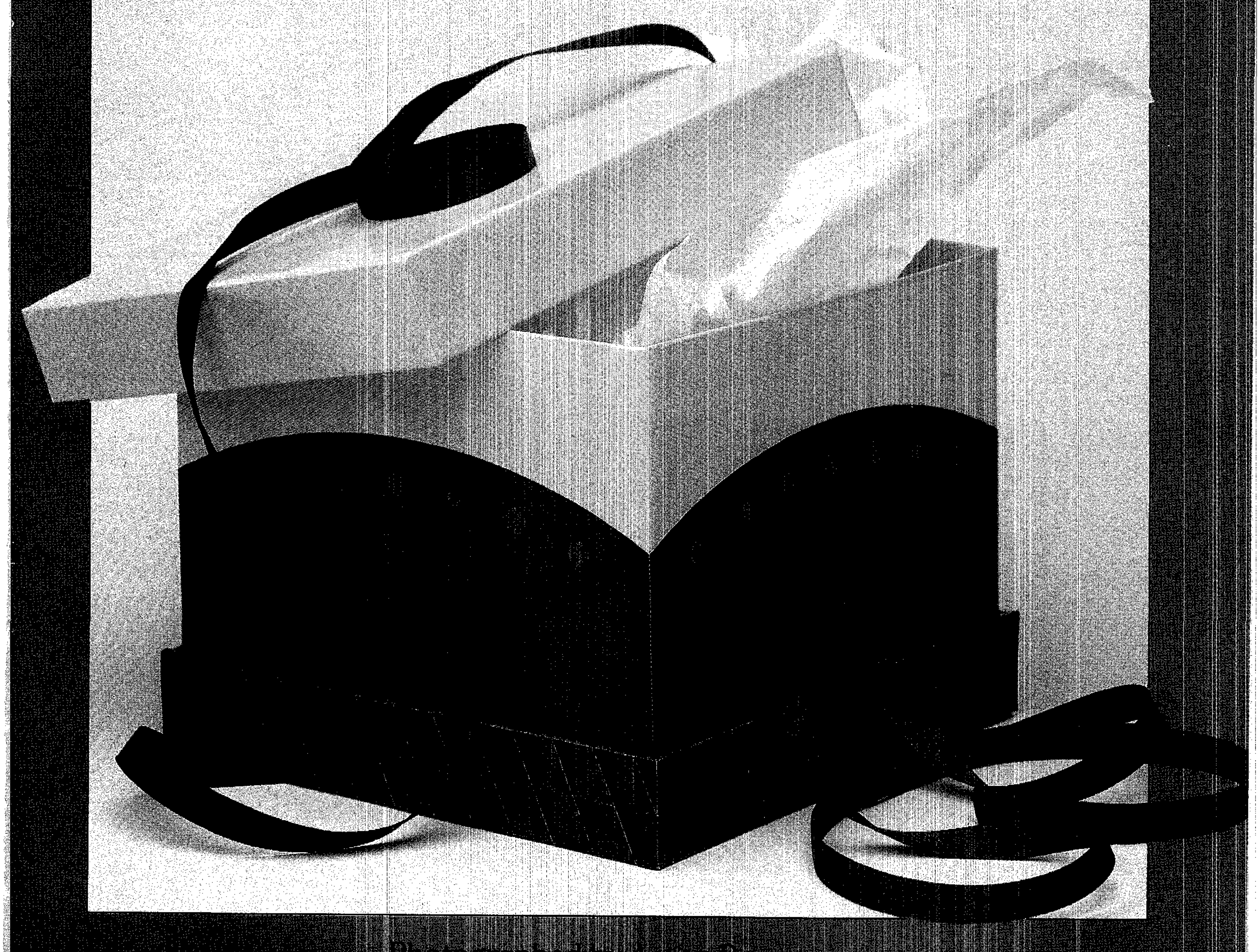
NEW YORK

CHRISTMAS GIFTS

By Nancy McKeon and Corky Pollan

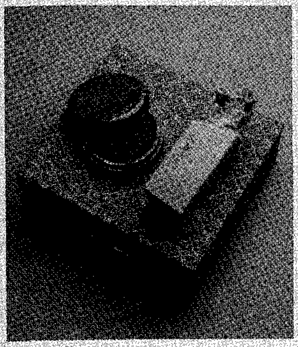
Produced by Jordan Schaps



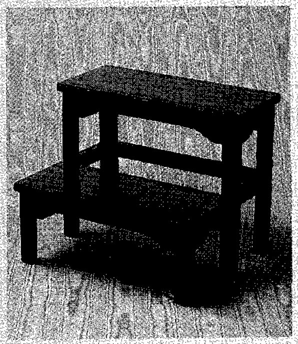
Photographed by Aaron Rezny

AT HOME

▲ The Smith-Corona Memory Correct III Messenger typewriter-printer is $399 at 47 St. Photo, 67 West 47th, 260-4410.



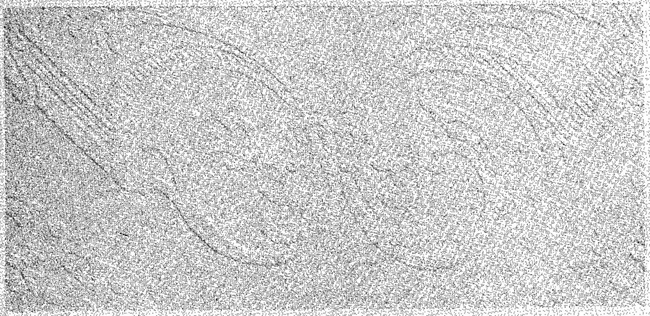
▲ Chops that stamp “From the Library of” are $65 at the Cooper-Hewitt Museum shop, 2 East 91st, 860-6878.



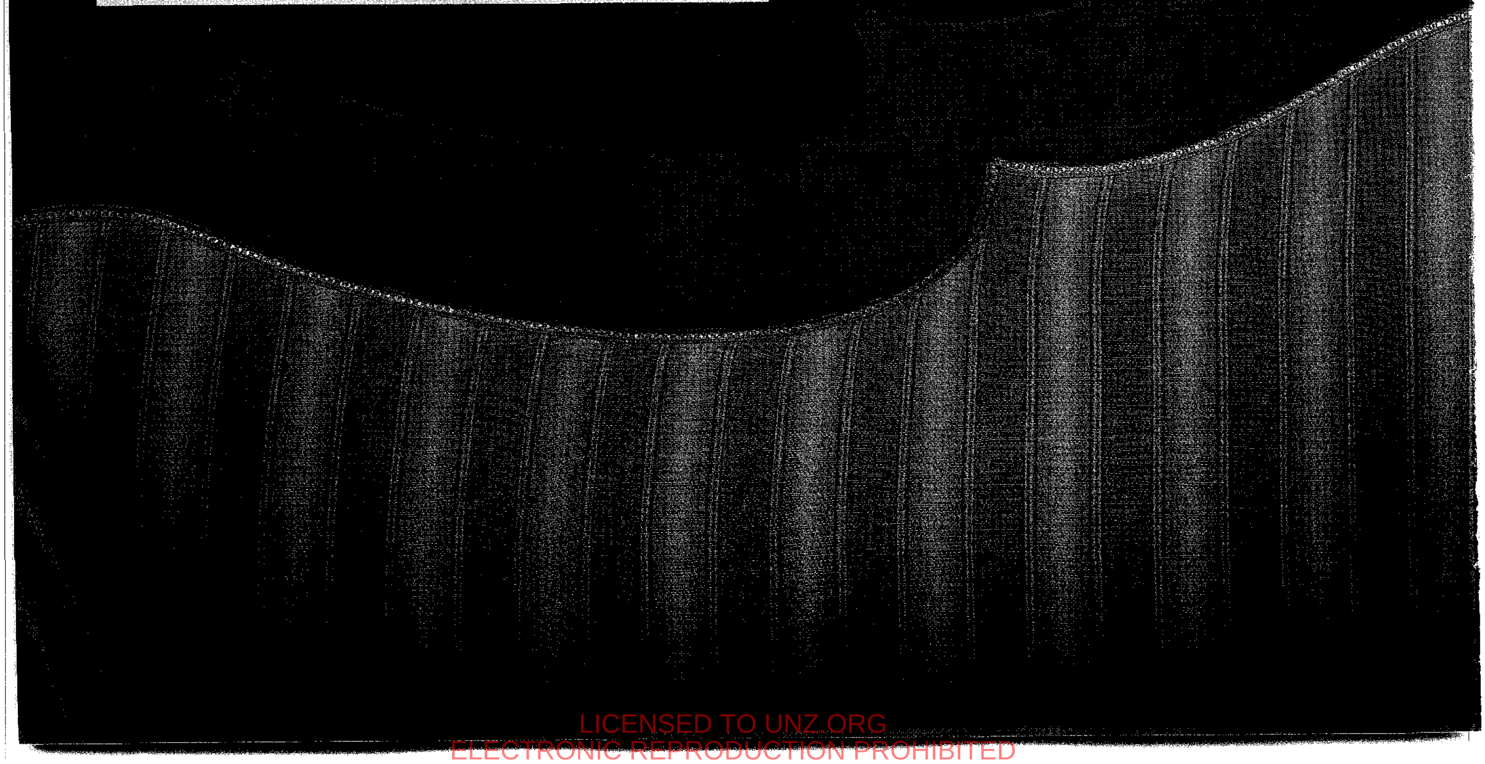
▲ Inlaid mahogany library steps are $275 at Scully & Scully, 506 Park Avenue, near 59th Street, 755-2590.

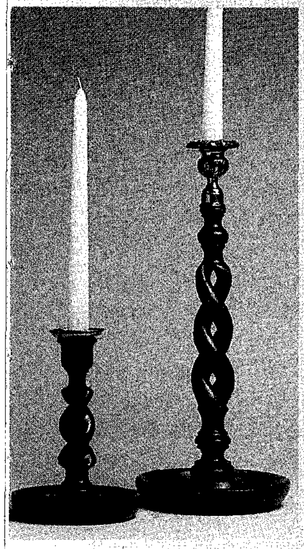
▲ Fifties picture frames are $85 to $135 at Lilit Eclectiques, 328 Columbus, near 75th, 595-1414.

▲ Simmer these potpourris for homey smells. They're $2 a package in B. Altman's main-floor notions department.



▲ Turn-of-the-century Marseilles bedspreads are $130 to $160 at Random Harvest, 60 West 75th Street, 799-0134.

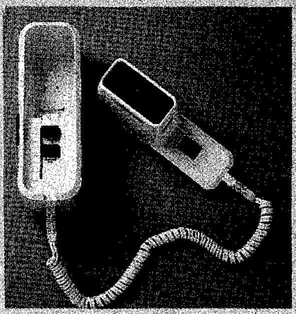




▲Mahogany candlesticks are $150 to $275 a pair at Eagles Antiques, 1097 Madison Avenue, at 83rd, 772-3266.

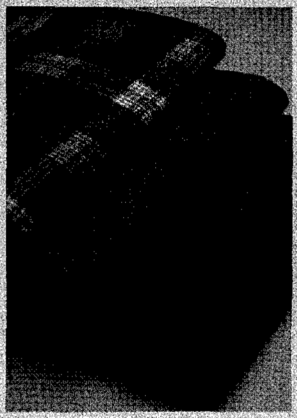
▼From Sweden, this 1860s sofa is $1,250 in Lord & Taylor's eighth-floor antiques department.

▲Victorian treen nutcrackers are $295 to $395 at Bob Pryor, 1023 Lexington Avenue, near 73rd Street, 688-1516.

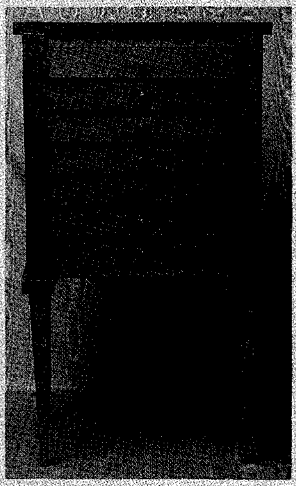


▲Norelco's wall-mounted hair dryer turns itself off automatically. It's $32 in Macy's Cellar.

▲Art Deco biscuit boxes by Clarice Cliff are $625 to $750 in Barneys antiques department.



▲Vintage Amish woolen bed throws are $110 to $160 at Random Harvest, 60 West 75th Street, 799-0134.



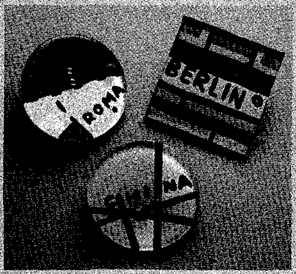
▲This antique birch coin cabinet comes from Sweden. It's $750 on Lord & Taylor's eighth floor.

Prop stylist: Linda Peacock. Silk fabrics courtesy of Scalamandré, Inc.

BON VOYAGE

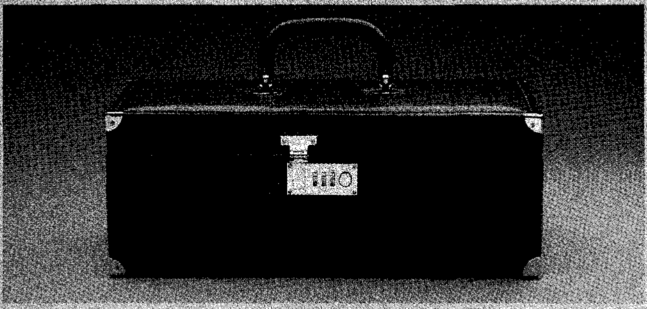
ANNO'S ITALY

▲ *Anno's whimsical visions of the world are $8.95 to $12.95 at Urban Center Books, 457 Madison, near 51st, 935-3595.*

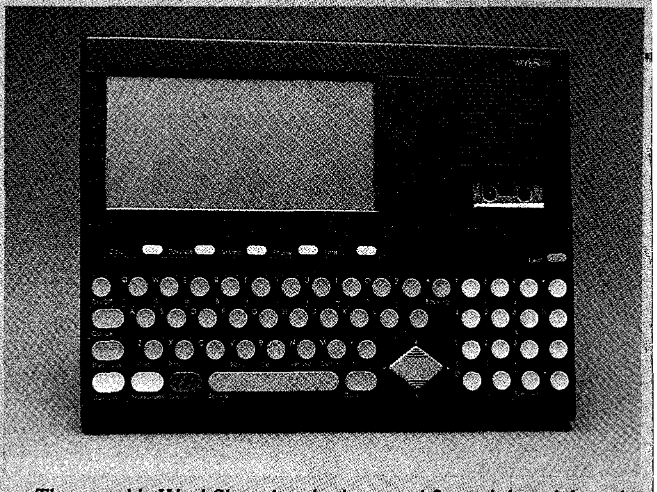


▲ *Make these earrings your destination. They're $32 a pair at Reminiscence, 175 MacDougal Street, 477-4051.*

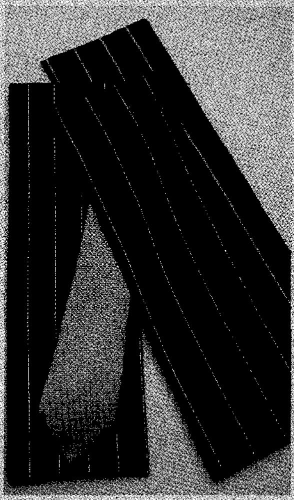
▲ *This "détente" cosmetics bag is deerskin and $90 at the Cooper-Hewitt Museum shop, 2 East 91st, 860-6878.*



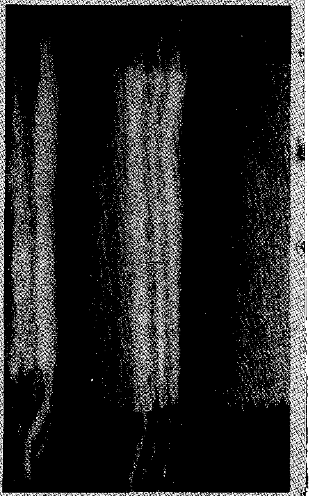
▲ *Ricci's lizard-trimmed train case, fitted with a suede jewelry roll, is $735 on Bergdorf Goodman's first floor.*



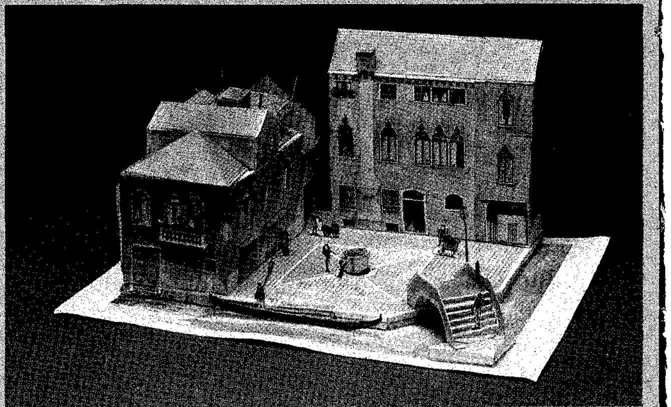
▲ *The portable WorkSlate does budgets and financial models and is $895 through American Express, (800) 528-8000.*



▲ *Wool-and-silk tie cases in classic tie striping are $27.50 at Paul Stuart, Madison at 45th, 682-0320.*

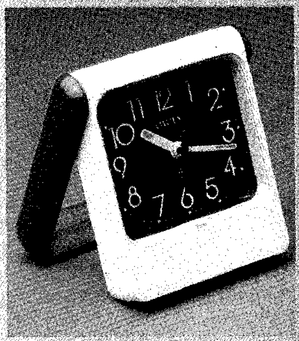


▲ *Brushed-wool lap rugs for the car—or even the sleigh—are $49 at Zamart, 11 West 37th Street, 869-7606.*



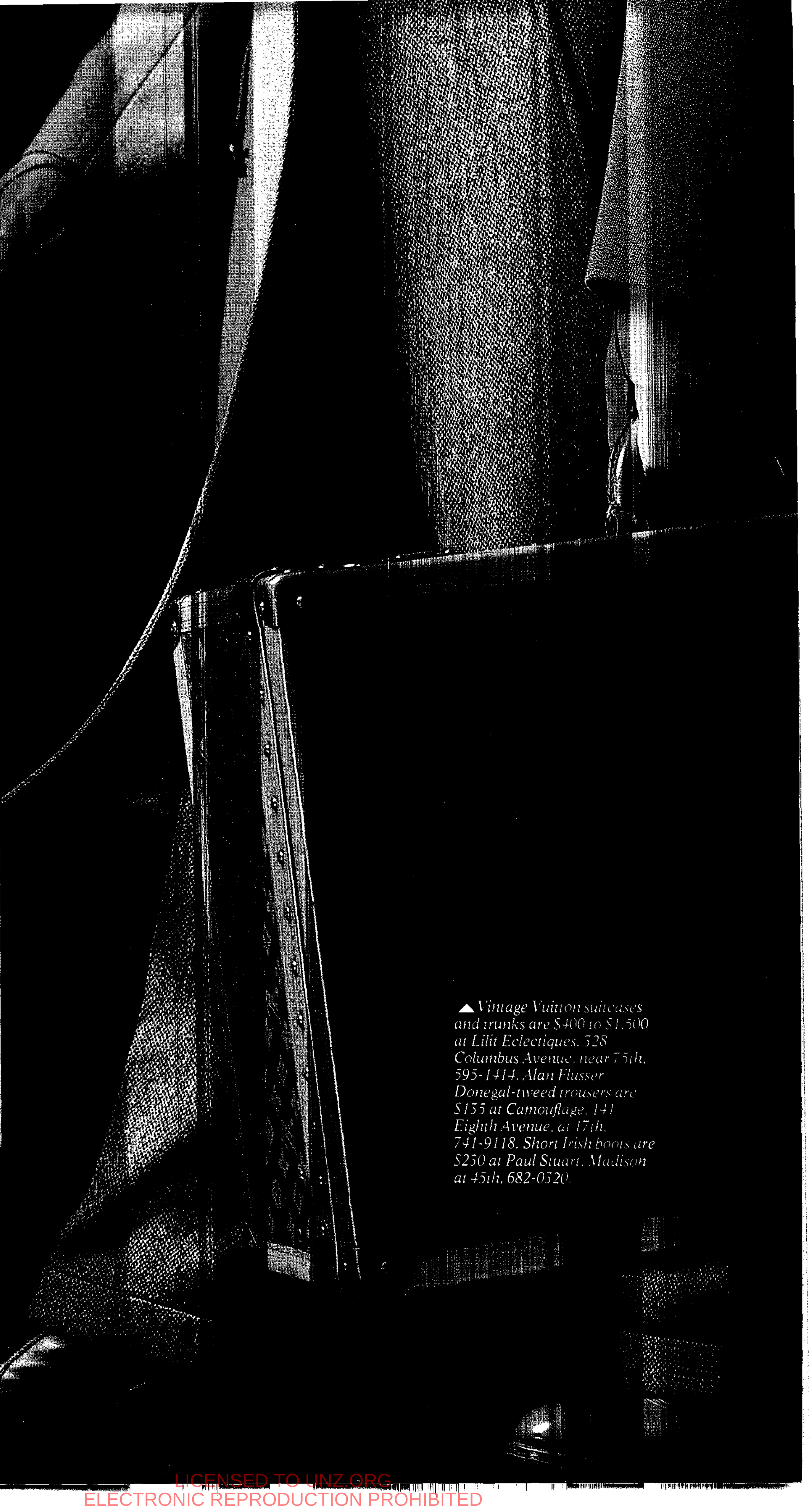
▲ *This Venetian* palazzo *is made of paper (by you) and is $8.50 at the Traveller's Bookstore, 22 West 52nd Street, 664-0995.*

Logo illustration by Laura Broaddus.



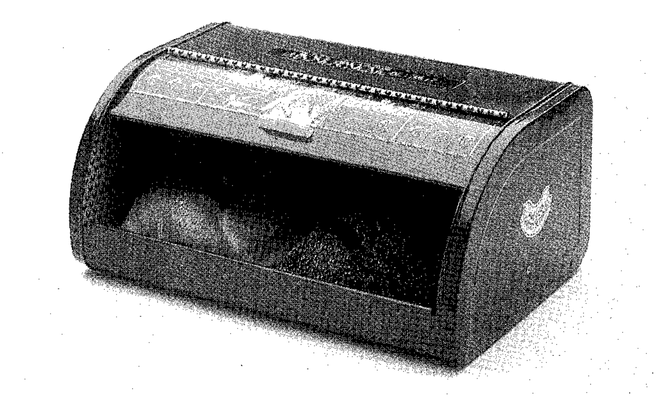
▲The Citizen alarm clock travels flat and stands on its plastic easel. It's $26 on B. Altman's main floor.

▲This elegant leather steamer case is $375 at D. Cenci, 801 Madison, near 67th, 628-5911.



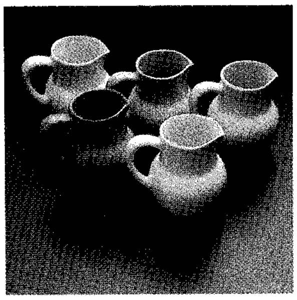
▲Vintage Vuitton suitcases and trunks are $400 to $1,500 at Lilit Eclectiques, 528 Columbus Avenue, near 75th, 595-1414. Alan Flusser Donegal-tweed trousers are $135 at Camouflage, 141 Eighth Avenue, at 17th, 741-9118. Short Irish boots are $250 at Paul Stuart, Madison at 45th, 682-0520.

THE KITCHEN



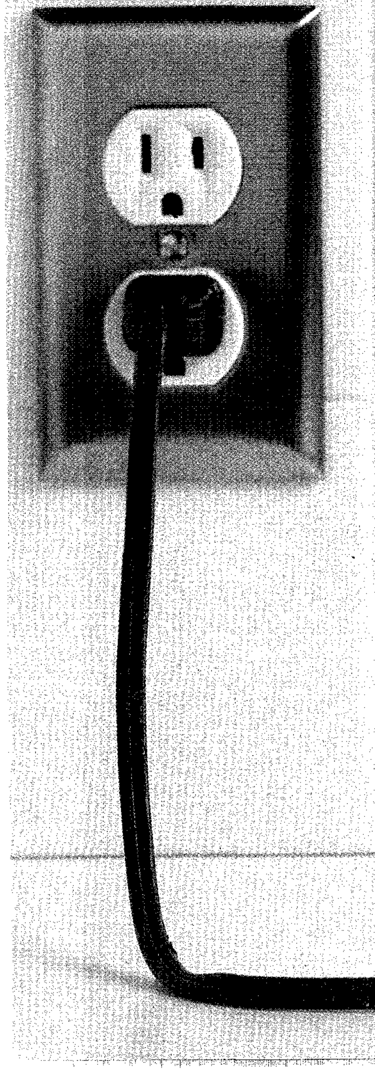
▲ *This cheerfully painted tin bread box is $21 at Saint-Rémy, 818 Lexington Avenue, near 63rd Street, 759-8240.*

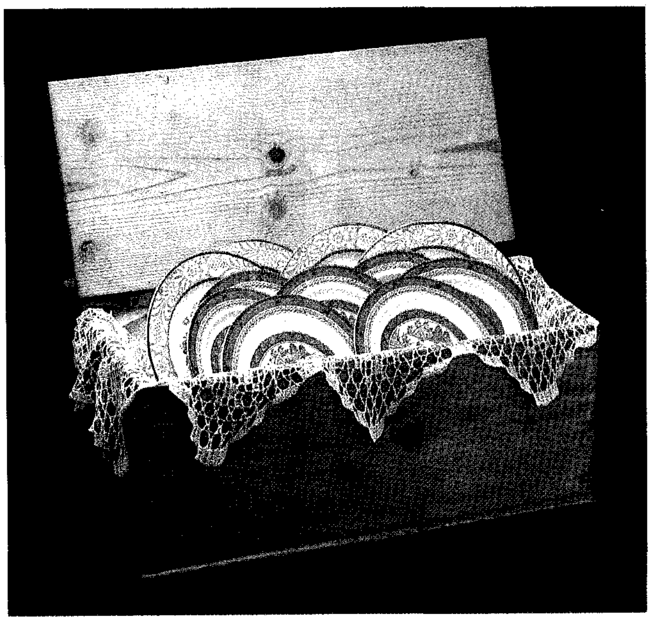
▲ *Porcelain fruit plates are six for $50 at Wolfman-Gold, 484 Broome Street, 431-1888, and 142 East 73rd, 288-0404.*



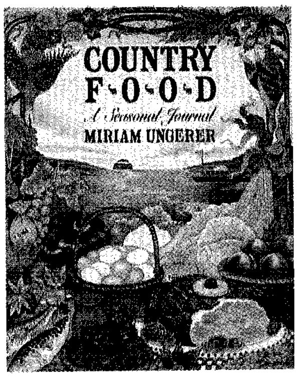
▲ *Portuguese pitchers are $5.50 at Third Avenue Bazaar, 1145 Third Avenue, near 67th, 988-7600, and branches.*

▲ *Dressed partridge (plain or smoked), quail, and baby pheasant are $4 to $14 each at Dean & DeLuca, 121 Prince Street, 254-7774.*



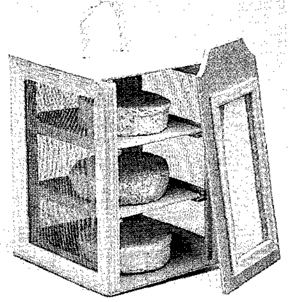


▲ *Antique box, twelve china plates, and a vintage doily are $125 at the English Way, 115 East 60th Street, 308-6119.*

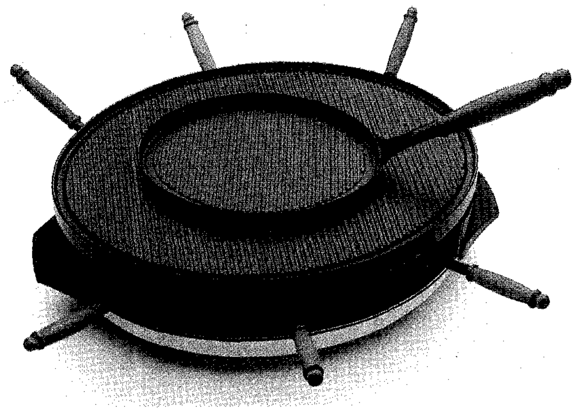


▲ Country Food, *by Miriam Ungerer, is $14.40 at Barnes & Noble, 600 Fifth Avenue, at 48th, 765-0590.*

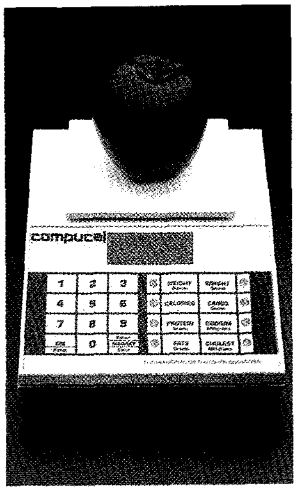
▲ *Blend and heat sauces with the Maître Sauces. It's $75 on Bloomingdale's Main Course. The Mexican chocolate is $7, vanilla $6, at the Marketplace, 54 West 74th Street, 595-8370.*



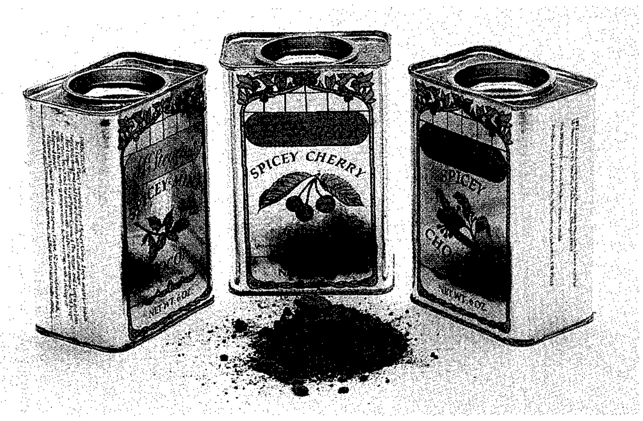
▲ *Brie will ripen to perfection in this cheese-ripening box from France. It's $25 at the Gourmet at Bloomingdale's.*



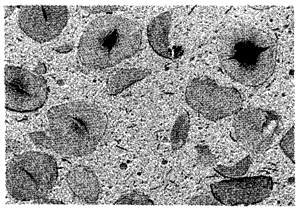
▲ *This tabletop raclette grill delivers bubbly cheese in individual servings and is $100 on Bloomingdale's Main Course.*



▲ *Compucal measures calories and is $134.50 at Hammacher Schlemmer, 147 East 57th, 421-9000.*


SPICEY CHERRY
SPICEY CHOC

▲ *Gutsy cocoa and chocolate powders for grown-up tastes are $7.50 for each six-ounce tin at E.A.T. at Henri Bendel.*

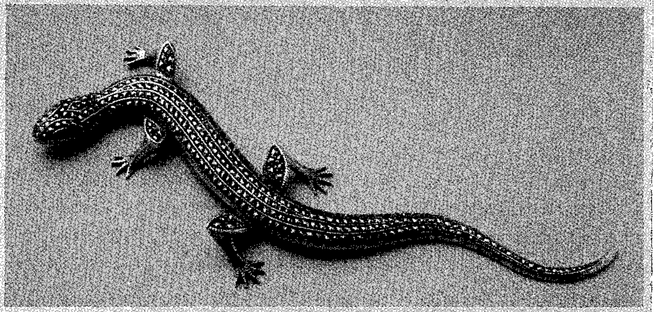


▲ *A five-pound block of torrone is $40 at Todaro Bros., 555 Second Avenue, near 30th Street, 532-0633.*

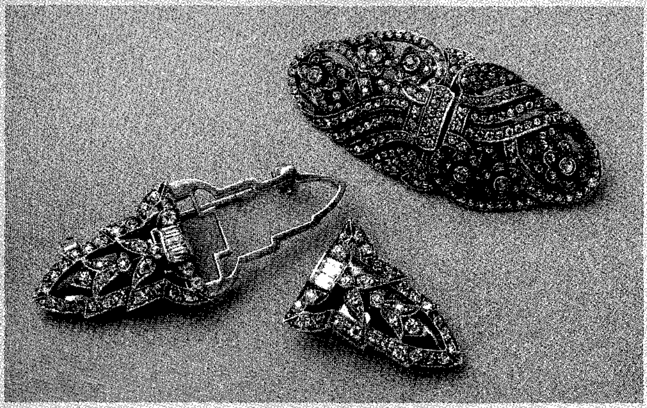
maître Sauces

CHOCOLATE
IBARRA
PARA MESA
VAINILLA
PAPANTLA
Molina
PRODUCTOS UVAVIÑA, S.A.
100cl
50cl

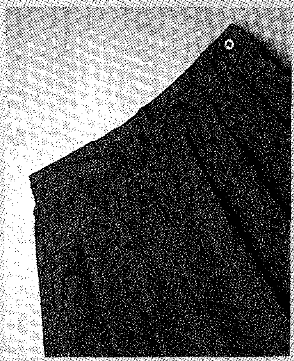
FOR HER



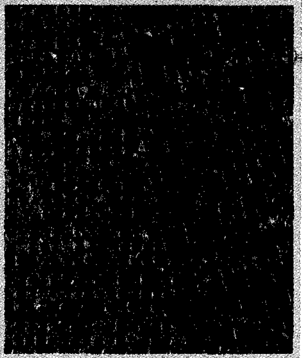
▲*Marcasite lizard pins are $50 to $350 at Zelda Vintage Wear, 499 Seventh Avenue, near 37th, Room 1901, 947-8410.*



▲*Silver-and-marcasite shoe clip/brooches are $155 to $450 in the Sentimento shop at Bergdorf Goodman.*

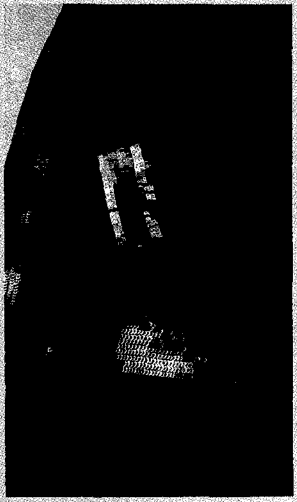


▲*This ancient-madder skirt is $240 at J. McLaughlin, 976 Second Avenue, near 52nd Street, 308-4100.*

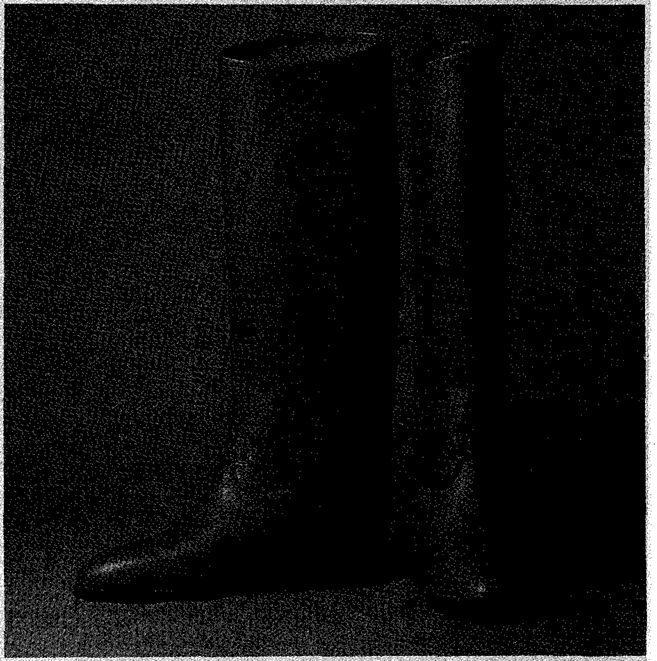


▲*Crayon-tweed slacks are $125 at Stewart Ross/Stone Free, 754 Madison Avenue, near 65th, 744-3870.*

▲*The sweater is $58, cuffed pants $52, at Benetton, 601 Madison Avenue, near 57th, 751-3155, and branches.*

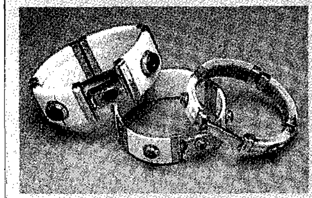


▲*This bugle-bead-banded cashmere cardigan is $1,000 in the Calvin Klein boutique at Saks Fifth Avenue.*



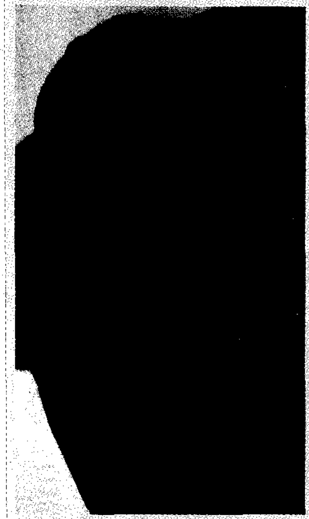
▲*Elegant equestrian-style boots for women are $358 at Paul Stuart, Madison Avenue at 45th Street, 682-0320.*

Model: Ariane, of Click. Hair and makeup by Jane Pittman, of Beauty Bookings



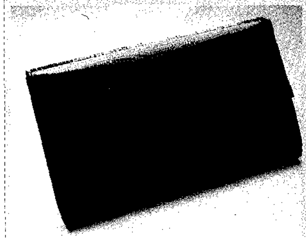
▲Antique ivory bracelets are $410 to $495 at Saity Jewelry, Trump Tower, Level D, Fifth Avenue at 56th, 308-6570.

▲Waterproof Puddle boots are $325 at Susan Bennis Warren Edwards, 440 Park Avenue, at 56th, 755-4197.

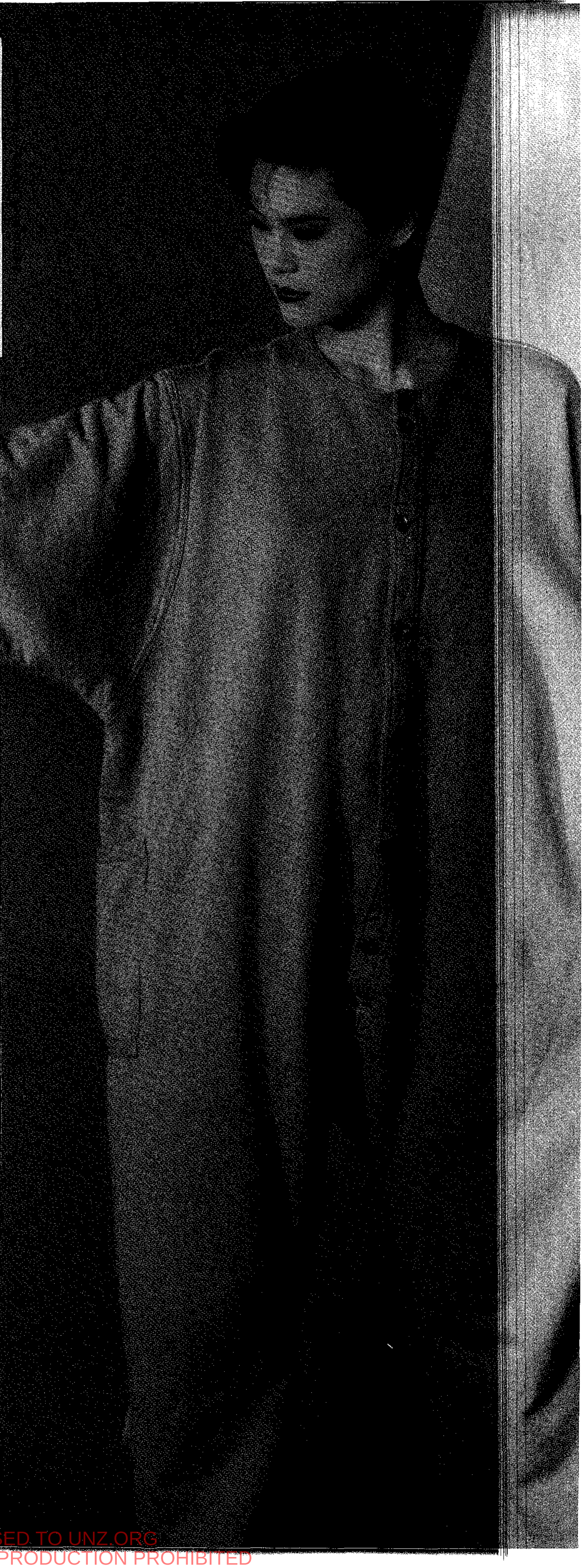


▲Oversize sweater jackets are $285 at David Sheekwan, 381 West Broadway, 219-0227.

▲New suede belts with antique buckles are $425 to $595 at James II Galleries, 15 East 57th, 355-7040.

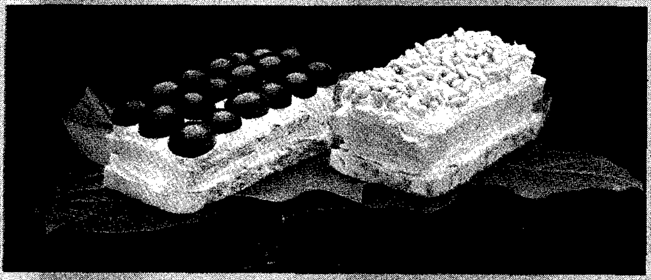


▲Lizard wallet for cash, checks, and cards is $232 at Pineider, Trump Tower, Level D, Fifth at 56th, 688-5554.

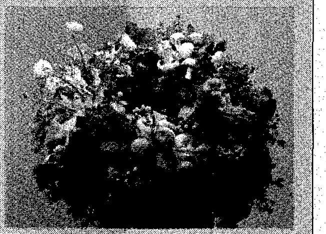


▲This bigger-than-life jumpsuit is $170 at Charivari Workshop, 441 Columbus Avenue, at 81st, 496-8700, and branches. Silver cuff is $275 at Fortunoff, 681 Fifth Avenue, near 54th, 758-6660.

▲Victorian silver-plated stuffing spoons are $75 at S. Wyler, 713 Madison Avenue, near 63rd Street, 838-1910.



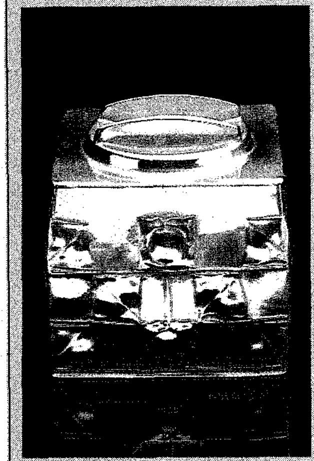
▲Gorgonzola-and-mascarpone tortas are $11 a pound at Chelsea Foods, 198 Eighth Avenue, at 20th Street, 691-3948.



▲This centerpiece wreath is $75, smaller ones $50, at Perriwater, Ltd., 900 First Avenue, at 51st, 759-9313.

▲Art Deco tea trolley is $5
at Diane Love, 851 Madiso
Avenue, near 70th Street,
879-6997. Victorian silver-
plated sauceboats are $250
$395 at James II Galleries,
East 57th Street, 355-7040

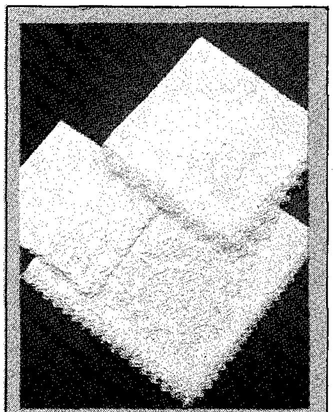
PARTY TIME



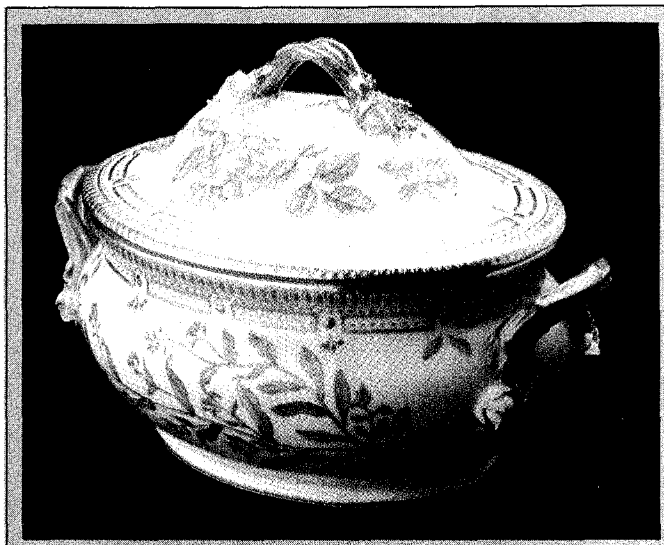
▲Archibald Knox's biscuit barrel is $700, others from $375, at Diane Love, 851 Madison, near 70th, 879-6997.

▲Early Georg Jensen silver sugar shovels are $45 to $59 at Ilene Chazanof, by appointment, 737-9668.

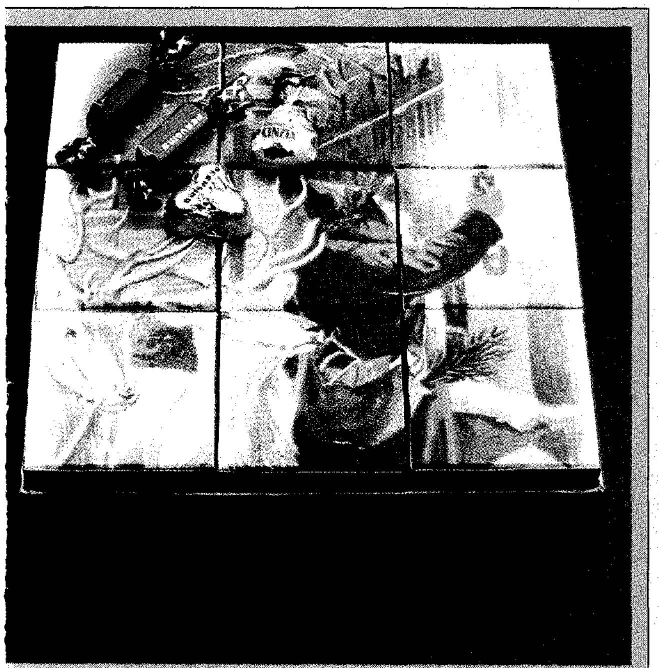
▲"Drunken monkey" cake is 36 at Sarabeth's Kitchen, 412 msterdam Avenue, near 9th, 496-6280.



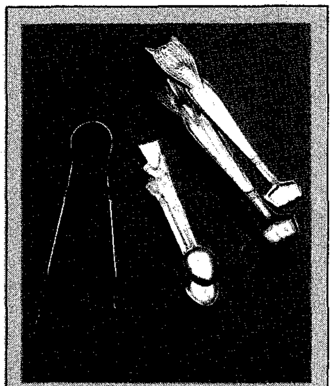
▲Antique tea and dinner napkins are $3 to $20 each at Jean Hoffman–Jana Starr, 236 East 80th Street, 535-6930.



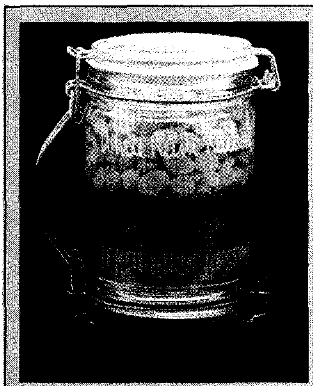
▲Flora Danica's exquisite soup tureen is $3,875 at Royal Copenhagen, 683 Madison Avenue, near 61st Street, 759-6457.



This Christmas puzzle filled with goodies is $24 at Perugina, 636 exington Avenue, at 54th Street, 688-2490.



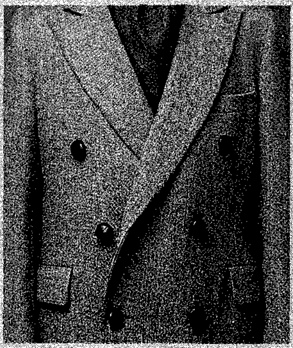
▲Old sterling-silver sugar tongs are $14 to $55 at Ilene Chazanof, by appointment, 737-9668.



▲Black or white raisins soaked in rum are $9 a jar at the Marketplace, 54 West 74th Street, 595-8370.

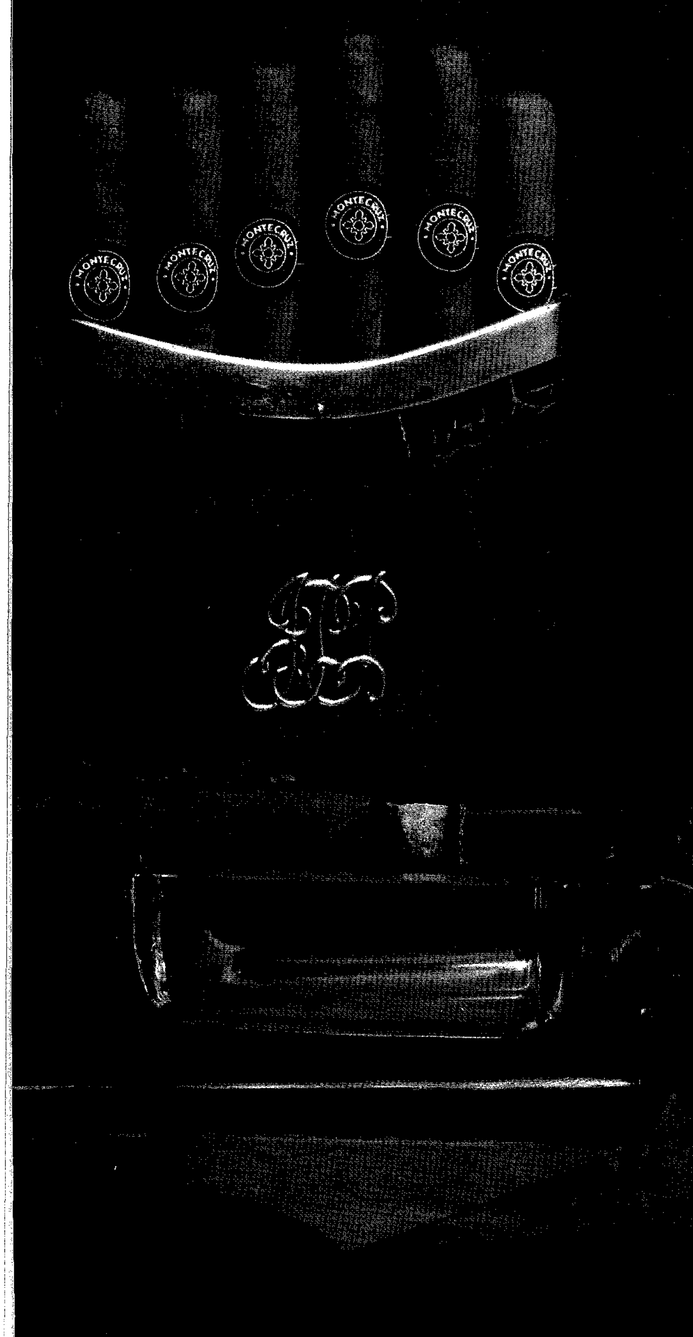
FOR HIM

▲ *Tuxedo ties in vintage-looking silks and wools are $12.50 each at Camouflage, 141 Eighth Avenue, at 17th, 741-9118.*



▲ *Gamekeeper's-cloth coat is $515, cashmere muffler $115, at Paul Stuart, Madison Avenue at 45th, 682-0320.*

▲ *Alexander Julian's bold cashmere sweater is $275 at Camouflage, 141 Eighth Avenue, at 17th, 741-9118.*


MONTECRUZ
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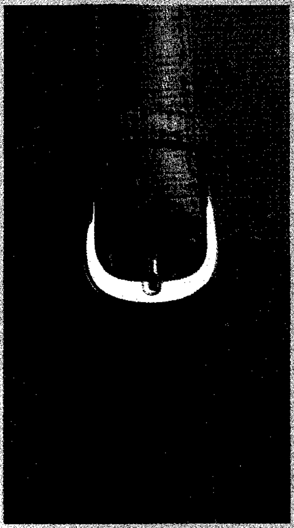
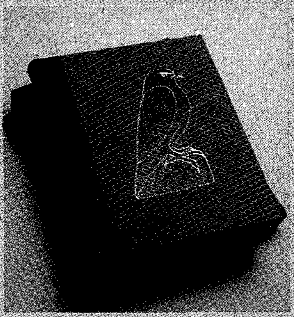
Victorian cigar cases with silver fittings are $200 to $500 at James II Galleries, 15 East 57th, 355-7040.

Ashtray courtesy of Gottfried's Madison Tobacconists.



▲ *Classically simple lizard belts are $30 at Rough Rider, 420 Columbus Avenue, near 80th, 580-1905.*



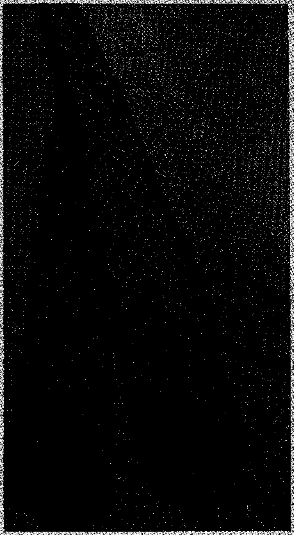
▲ *Deluxe fiftieth-anniversary Maltese Falcon is $325 at Chartwell Booksellers, 55 East 52nd Street, 308-0643.*

▲ *The weskit—white flannel all the way around—is $150 at D. Cenci, 801 Madison Avenue, near 67th, 628-5911.*

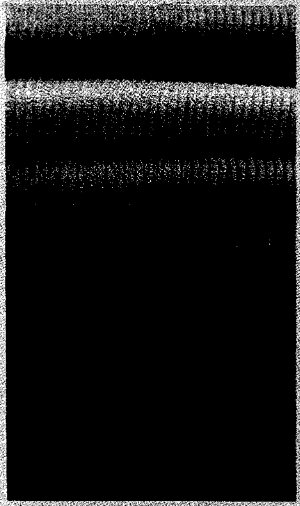
▲ *This one-suiter can hold a briefcase. It's $249.50 at Lederer, 613 Madison Avenue, at 58th, 355-5515.*

THE SUN INN
AUTOS
GARAGE
SHOES

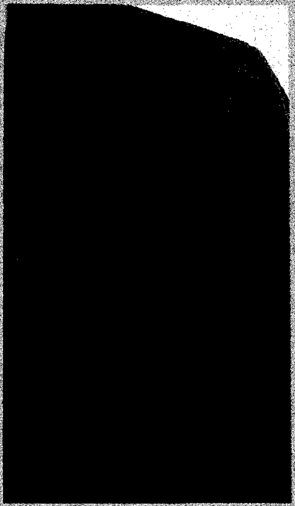
▲ *English tins filled with handy little accessories for shoes, car, or bar are $14 each on Lord & Taylor's sixth floor.*



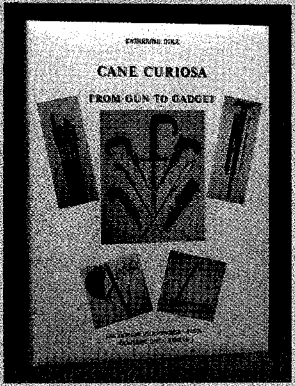
▲ *Richly textured handwoven ties are $25 each at Peter Barton's Closet, on Henri Bendel's main floor.*



▲ *Corduroy slacks in lustrous, warming colors are $85 at Paul Stuart, Madison Avenue at 45th, 682-0320.*

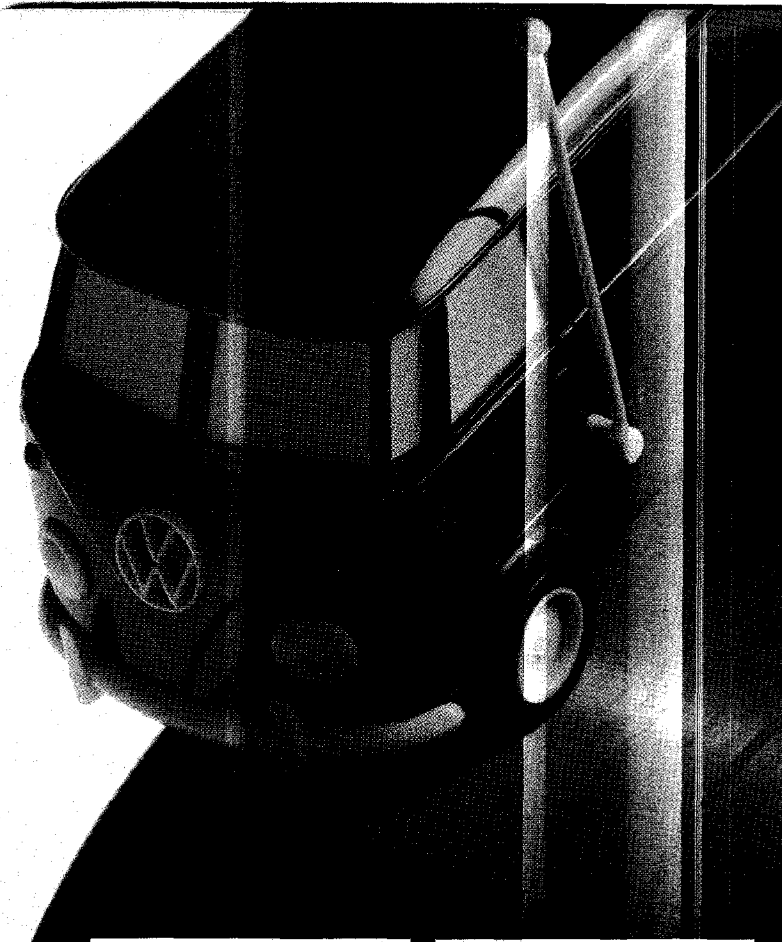


▲ *Lush jackets of classic loden cloth are $375 at Andre Oliver, 34 East 57th Street, 758-2233.*



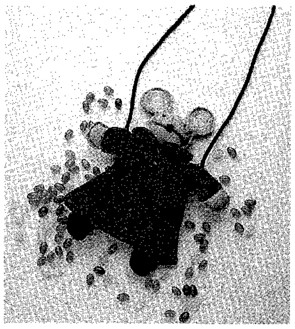
▲ *This tome on canes and walking sticks is $70 at Rizzoli, 712 Fifth Avenue, near 56th Street, 397-3700.*

▲ *Braces with lizard or alligator tabs are $30 to $80 at J. McLaughlin, 976 Second Avenue, near 52nd, 308-4100.*

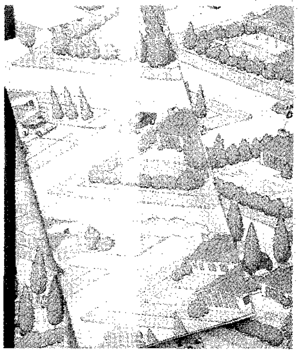


▲ *A VW bus that plays the kids' records is $39.95 at Conran's, 160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515.*

▲ *Ceramic soap dishes are $8.95 at Janovic Plaza, Third Avenue at 67th Street, 772-1400.*

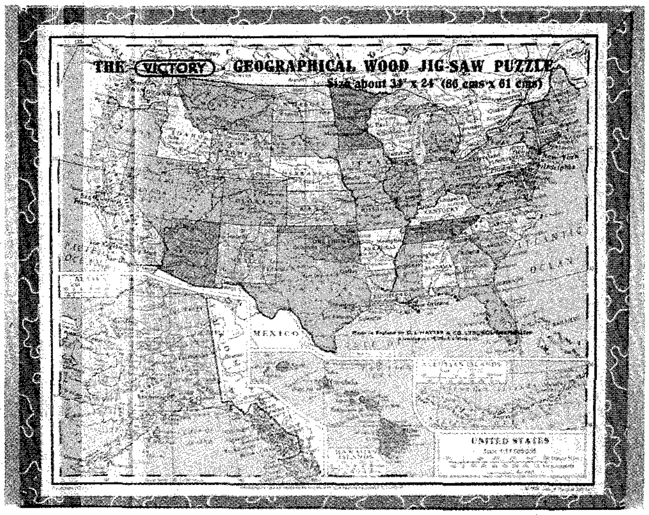


▲ *Chubby animal-friend shoulder bags filled with jelly beans are $18 at E.A.T. at Henri Bendel.*



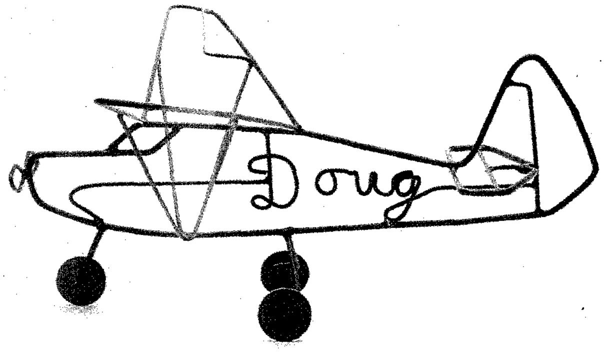
▲ *"Suburban" flat sheets are $35 to $45 in the Cooper-Hewitt Museum shop, 2 East 91st Street, 860-6878.*

▲ *Napoleon pull puppet is $12.50 at Conran's, 160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515.*

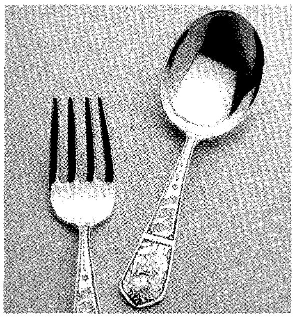


THE VICTORY GEOGRAPHICAL WOOD JIG SAW PUZZLE
Size about 34" x 24" (86 cms x 61 cms)
MEXICO
UNITED STATES

▲ *Sturdy wood map of the United States is a puzzle. It's $79.95 at F. A.O. Schwarz, 745 Fifth Avenue, at 58th Street, 644-9400.*

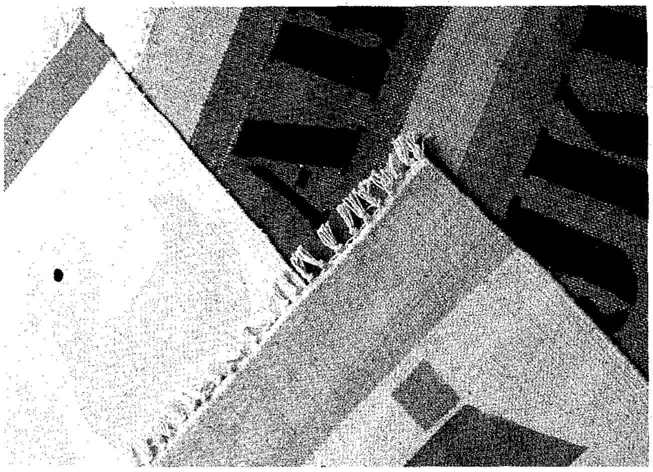


▲ *Personalized wire plane is $30 in the Museum of American Folk Art shop, 610 Fifth, near 49th, 247-5611 (two-week delivery).*



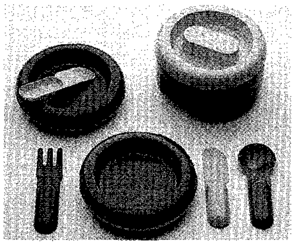
▲ *Nursery-rhyme silver is $145 a pair at Samuel H. Mintz Straus, 870 Madison, near 71st, 288-3031.*

KID STUFF



▲Colorful four-by-six-foot dhurries for the kids' room are $75 at the Pottery Barn, 117 East 59th Street, 741-9132, and branches.

▲This magnificent Italian nursing-nun doll is $75 (with babies) on Lord & Taylor's fourth floor.



▲Toddlers' plastic dinner set is $19.95 at F.A.O. Schwarz, 745 Fifth Avenue, at 58th Street, 644-9400.

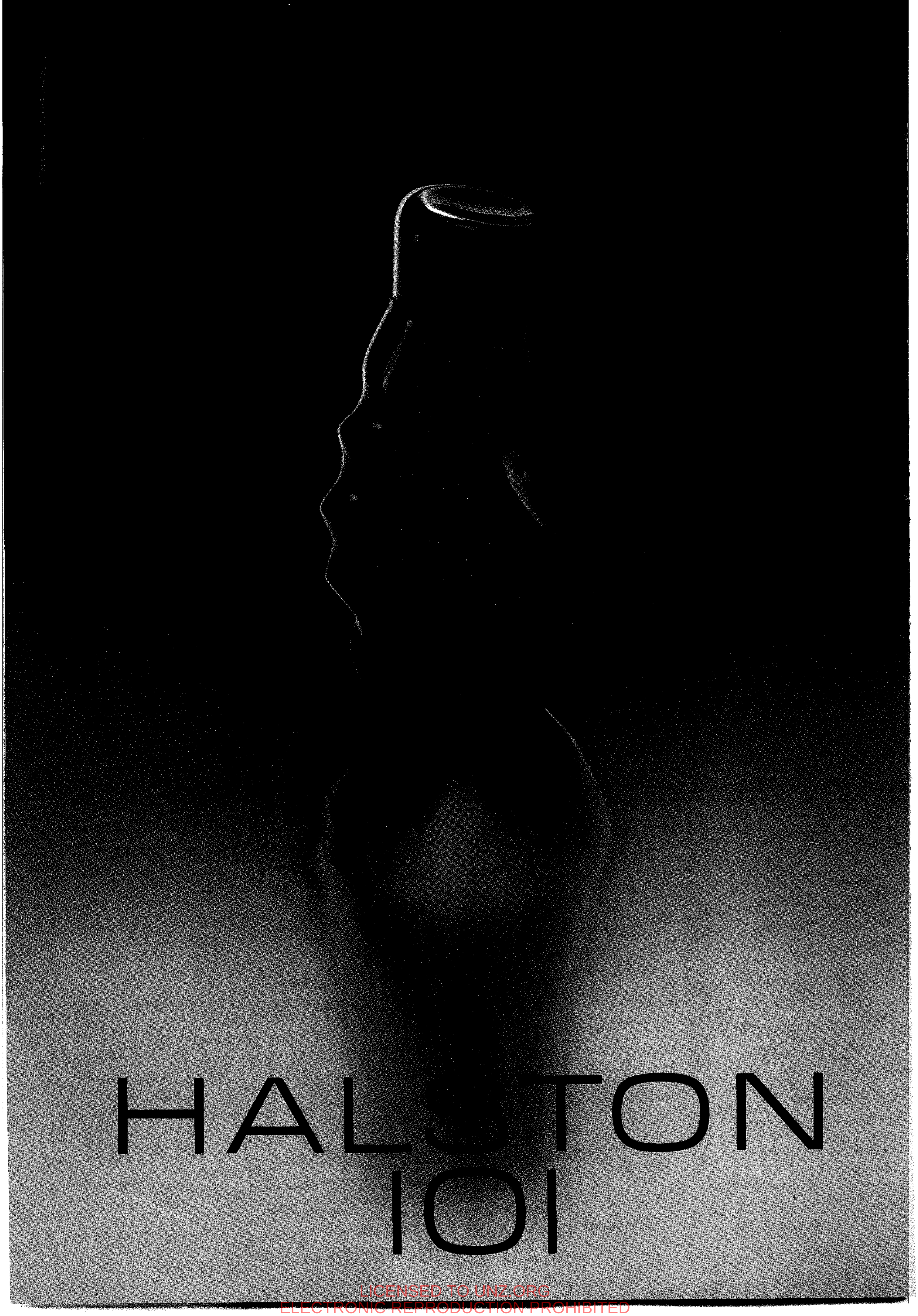
▲Toddler-size fifties chenille robes in real fifties colors are $22 at Kidz, 109 Thompson Street, 334-9851.

▲Air-traffic-control game is $39.95 at Childcraft, 155 East 23rd, 674-4754, and 150 East 58th, 753-3196.

▲Eighteenth- and nineteenth-century silver christening mugs are $325 to $625 in Macy's fifth-floor Littlest Shop.

▲Merona gym bags are $22 and come in cool colors in the boys' department on Saks Fifth Avenue's eighth floor.

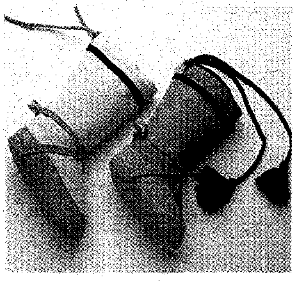
Model: Keri Jane Kraft, of Funnyface Brats.


HALSTON
101

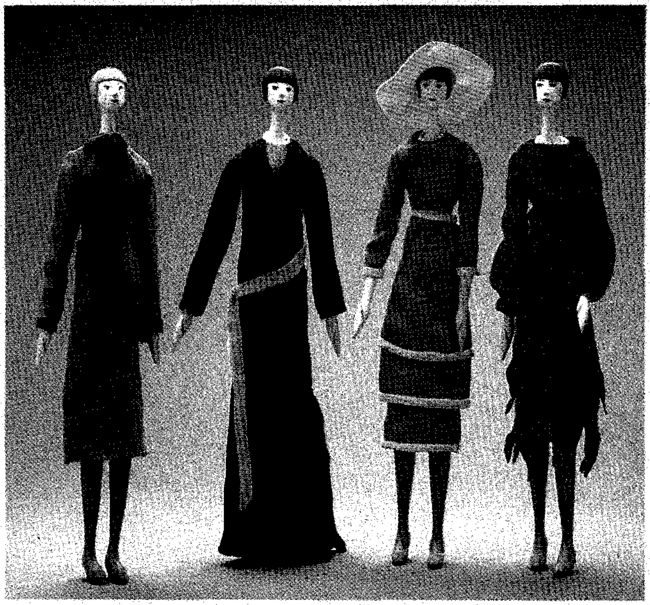
BCDEFGHIJKLM

Alphabet buttons are 25 cents each at Mary Arnold Toys, 962 Lexington Avenue, near 71st, 744-8510.

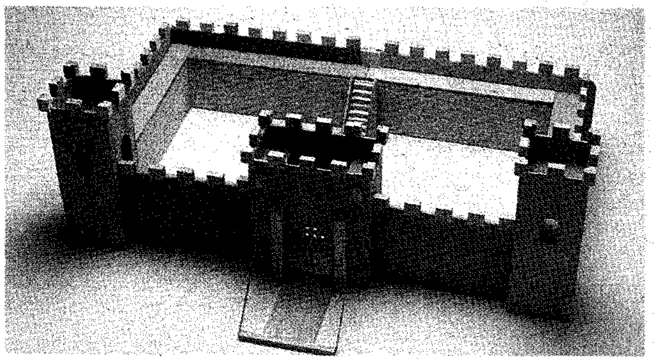
▲*Tina Chaden's vests are $36 each at R. G. Crumbsnatcher, 254 Columbus Avenue, near 72nd Street, 724-8681.*



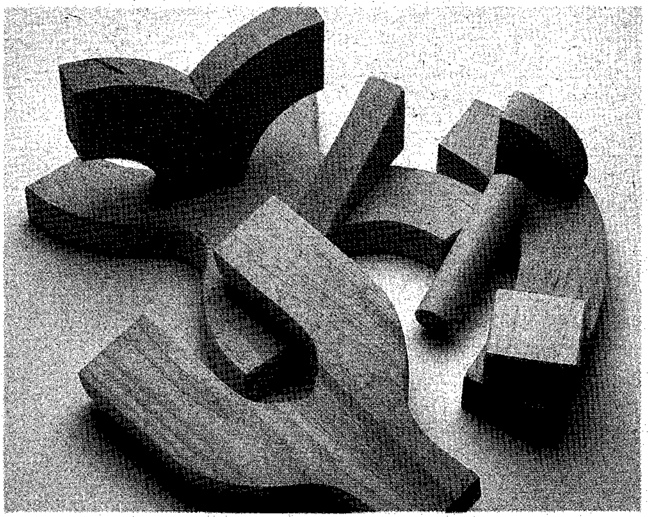
▲*Canvas boots with waterproof duffel liners are $35 at the Alaska Shop, 31 East 74th Street, 879-1782.*



▲*City Girls dolls simply ooze fashion and are $28.95 each at Geppetto's Toys, South Street Seaport, 608-1239.*

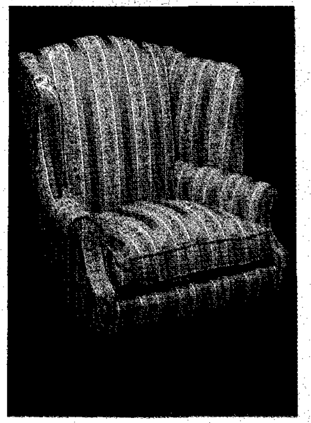


▲*Wood fortress has turrets and moving parts. It's $48 at the Laughing Giraffe, 147 East 72nd Street, 570-9528.*

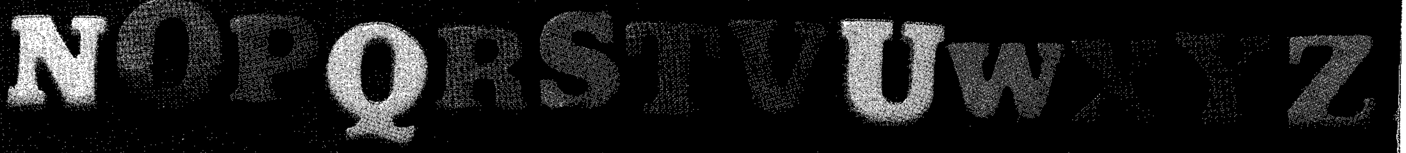


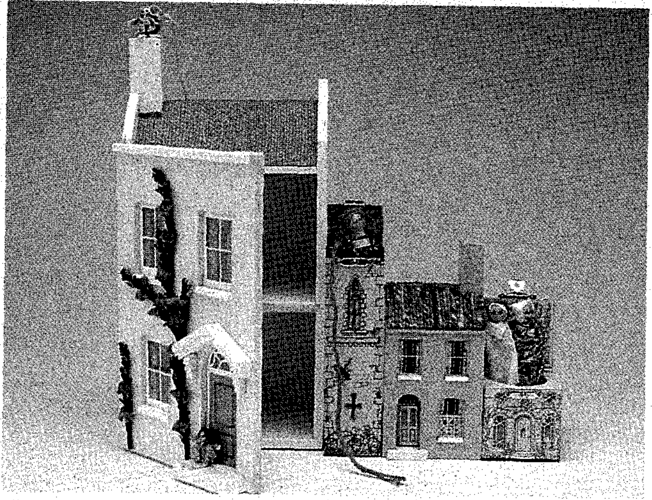
▲*Wood building blocks are 60 cents to $11.95 at Childcraft, 155 East 23rd Street, 674-4754, and 150 East 58th Street, 753-3196.*

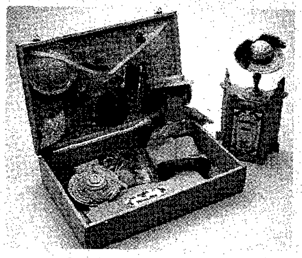
▲*Battery-operated walkie-talkie is $39.95 at F.A.O. Schwarz, 745 Fifth Avenue, at 58th Street, 644-9400.*

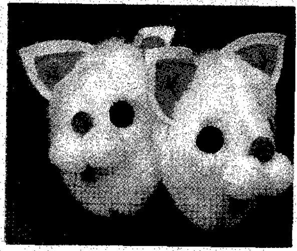


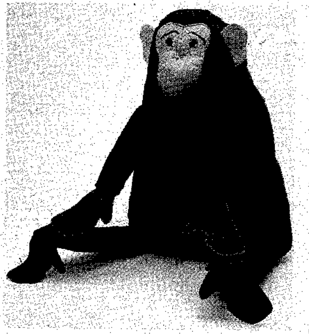
▲*Upholstered for a king but proportioned for a child, this wing chair is $360 on Lord & Taylor's fourth floor.*

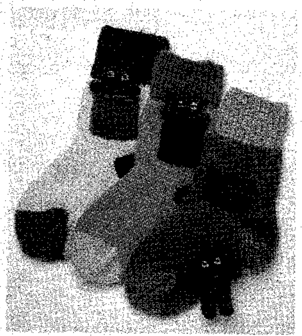


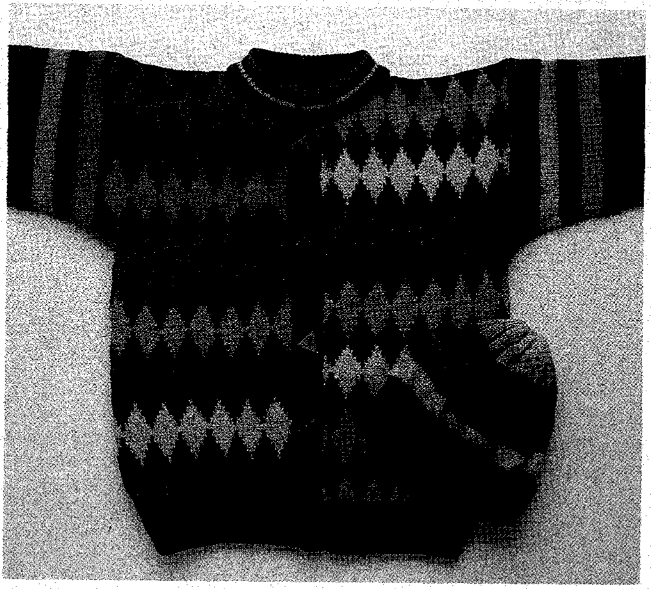

▲*Village houses—each with a secret—include a bank, pop-up boxes, and a dollhouse; $15 to $65 at Henri Bendel.*

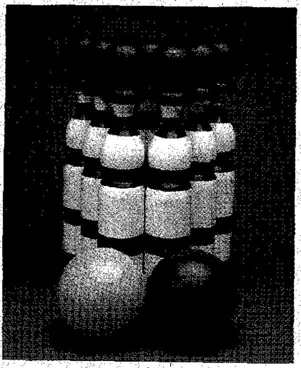

▲*A miniature hat shop to construct is $71.95 at the Laughing Giraffe, 147 East 72nd Street, 570-9528.*

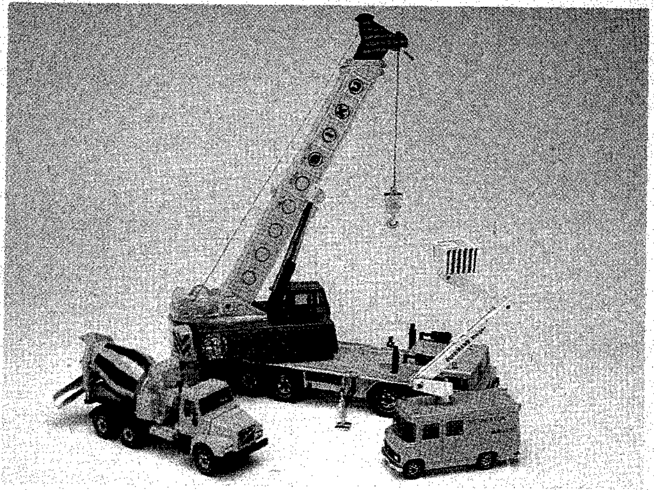

▲*Kitten earmuffs (also pigs and bunnies) are $15 at Wendy's Store, 456 West Broadway, 533-2305.*

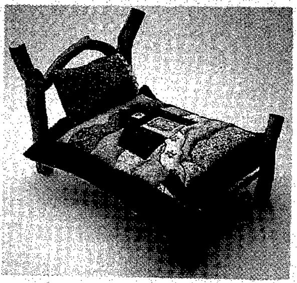

▲*This simian backpack is $29.75 at the Museum of Natural History shop, Central Park West at 79th, 873-2922.*

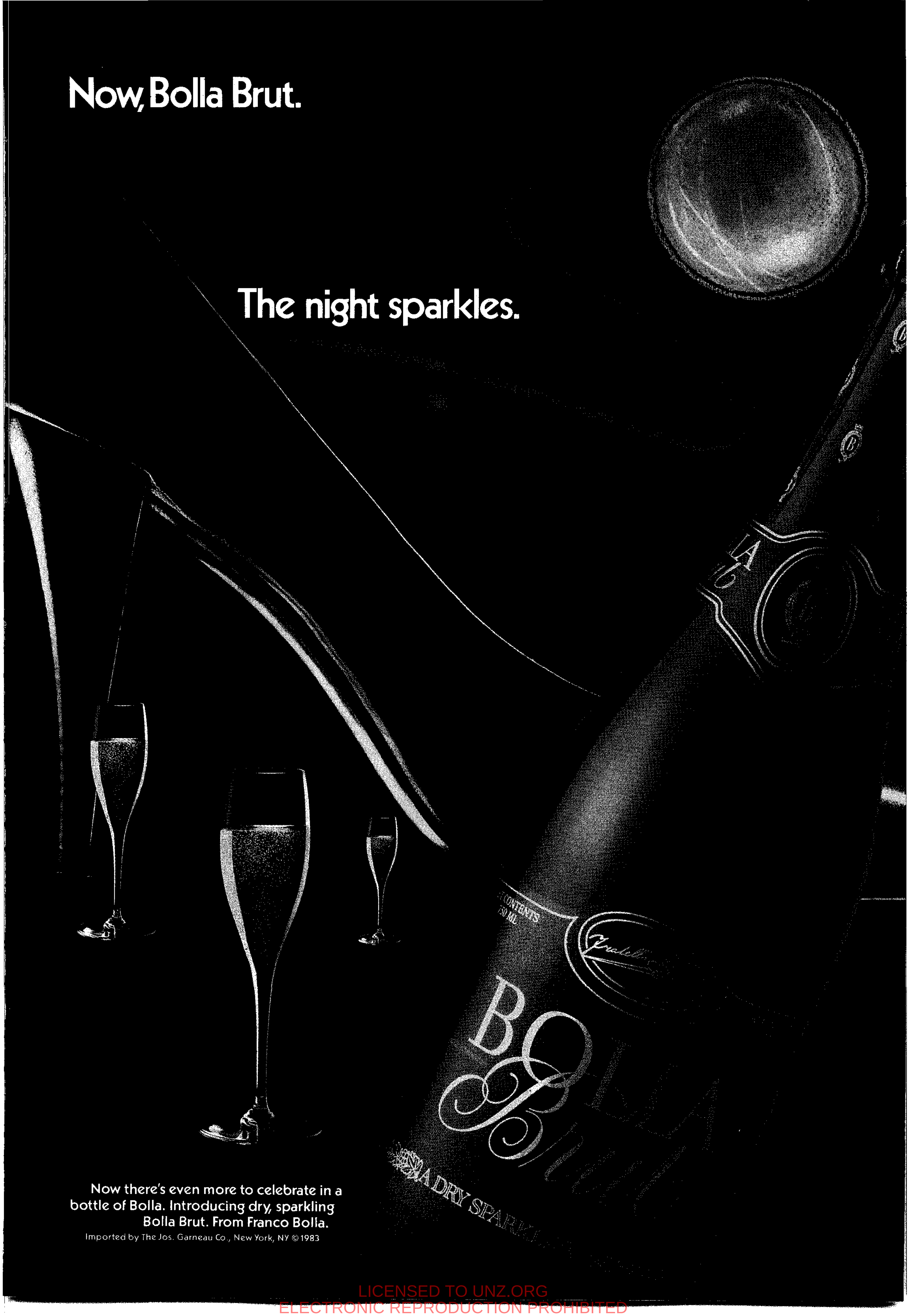

▲*Toddlers' socks with snap-in teddy bears are $7.50 at Wendy's Store, 456 West Broadway, 533-2305.*


▲*Eye-popping sweater-and-cap set in sizes 2 to 10 is $135 to $150 at Tim's, 878 Madison Avenue, near 72nd Street, 535-2262.*


▲*Colorful wood skittles are $20 at Conran's, 160 East 54th, 371-2225, and 2 Astor Place, 505-1515.*

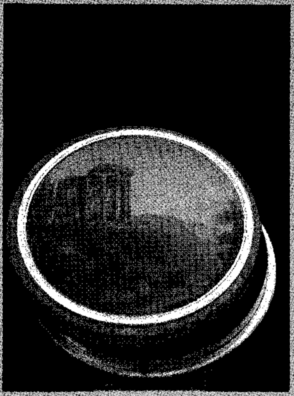

▲*Siku trucks with working parts, from Germany, are $17.99 to $55 at Geppetto's Toys, South Street Seaport, 608-1239.*


▲*Willow doll's bed is $45 at Penny Whistle Toys, 448 Columbus Avenue, near 82nd Street, 873-9090.*

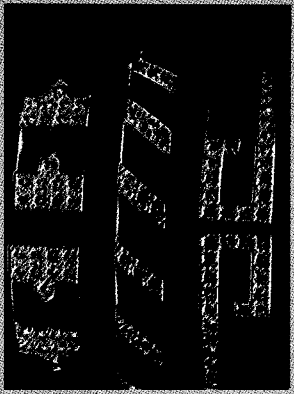

Now, Bolla Brut.
The night sparkles.
CONTENTS 750 ML
A DRY SPARK

Now there's even more to celebrate in a bottle of Bolla. Introducing dry, sparkling Bolla Brut. From Franco Bolla.

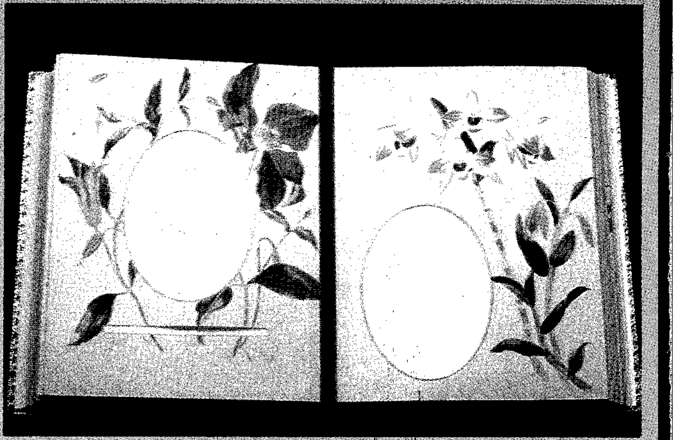
Imported by The Jos. Garneau Co., New York, NY © 1983



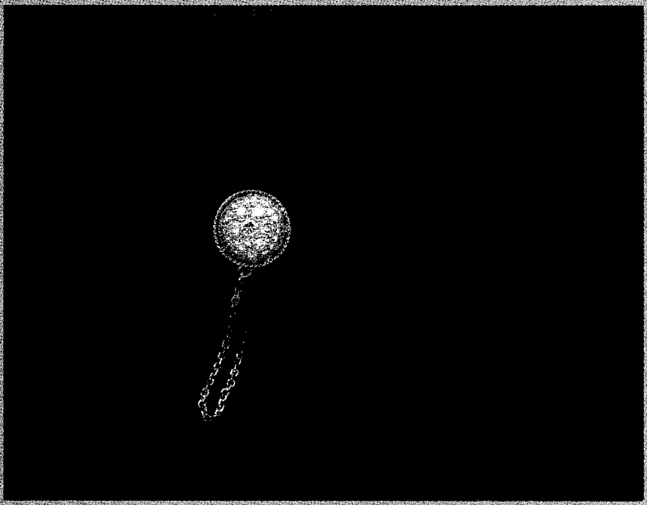
▲Mosaic snuffboxes are $1,250 to $8,500 at A La Vieille Russie, 781 Fifth, at 59th, 752-1727.



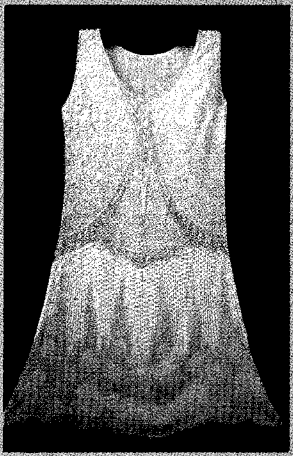
▲Platinum-diamond-and-enamel bangles are $6,000 to $10,000 at David Webb, 7 East 57th Street, 421-3030.



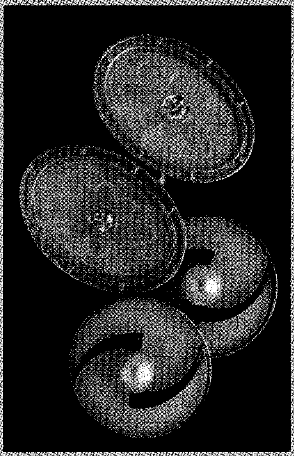
▲This hand-painted photo album is $500 at Asprey, Trump Tower, Level A, Fifth Avenue at 56th Street, 688-1811.



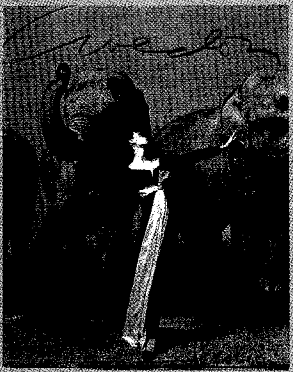
▲Black calf women's gloves with diamond cuff links are $3,700 at Byzantium, 105 Thompson, 966-5473.



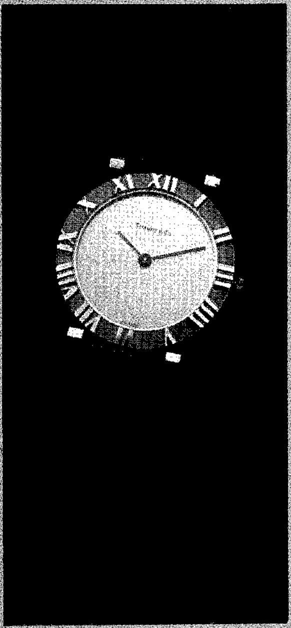
▲This beaded dress from France, from a collection of vintage eveningwear, is $2,650 at Henri Bendel.



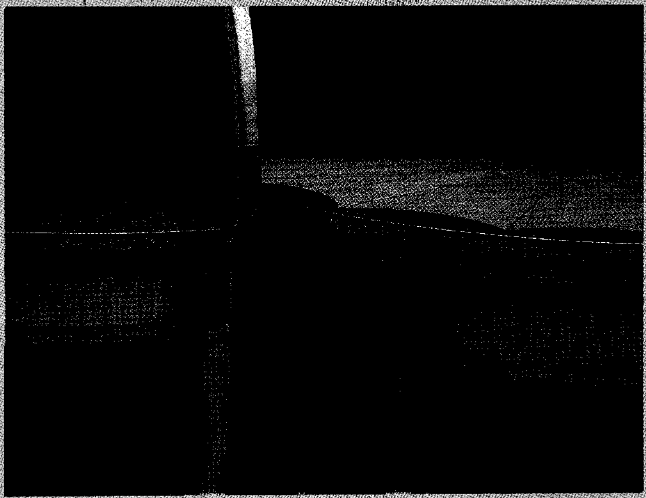
▲Art Deco platinum cuff links, some with diamonds, are $250 to $1,100 in Barneys antique-jewelry department.



▲Signed Avedon poster is $40 from Andrew Grenshaw, Ltd., 628-8212 or (800) 225-3290.

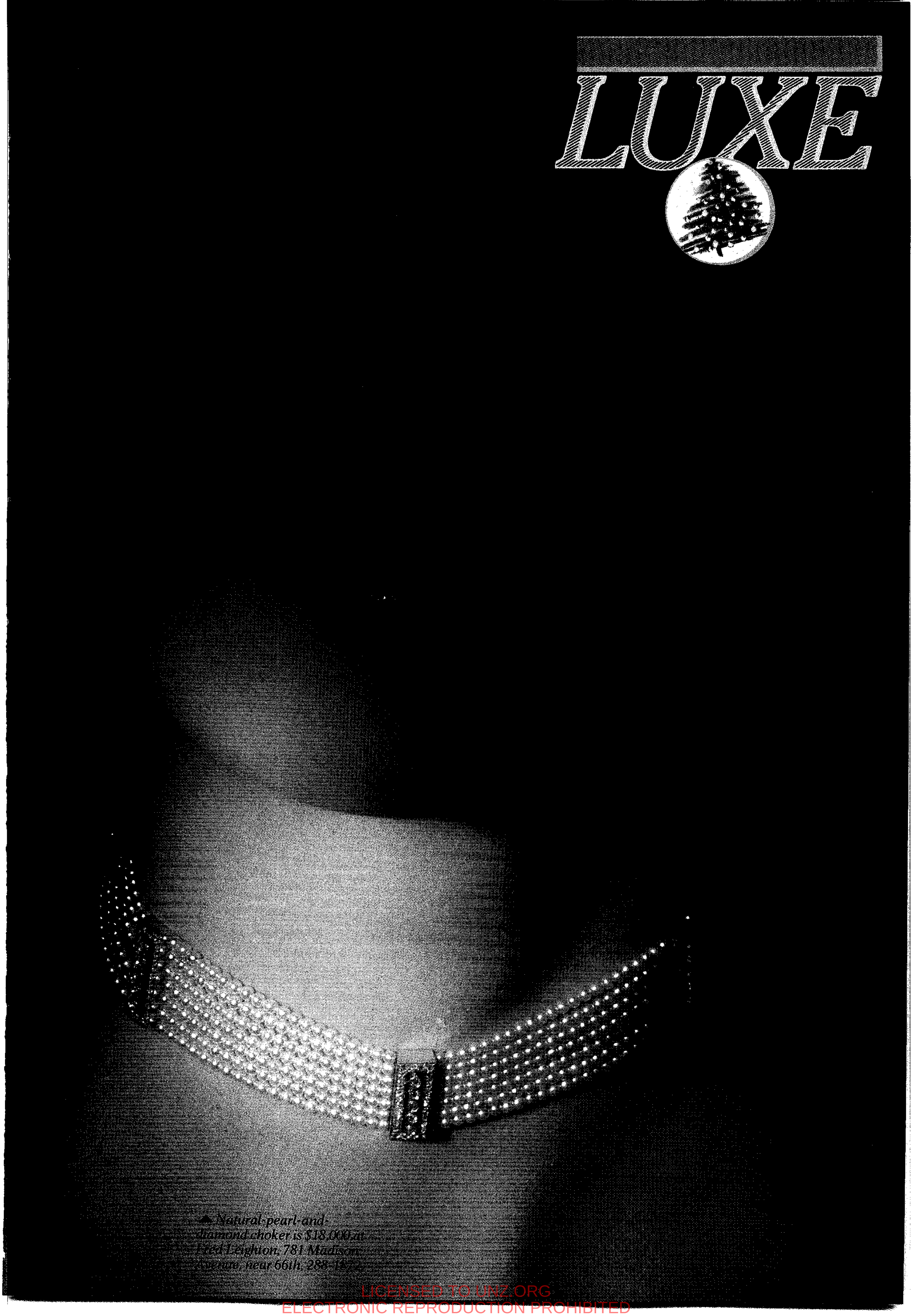


▲The Atlas watch for men, based on Tiffany's clock, is $1,750 at Tiffany, Fifth Avenue at 57th, 755-8000.



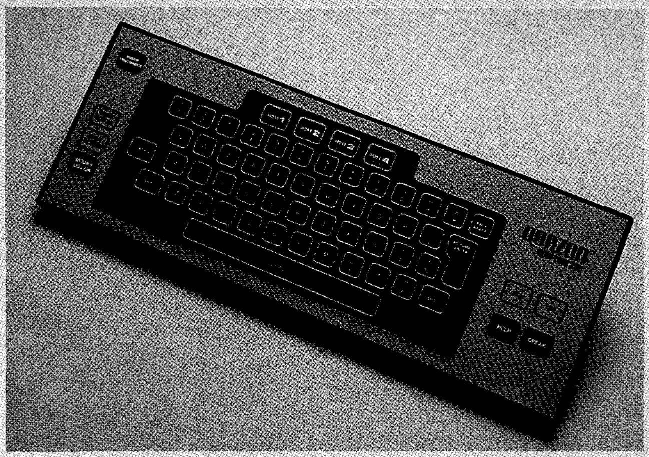
▲A pair of eighteenth-century consoles is $28,000 at Florian Papp, 962 Madison Avenue, near 75th, 288-6770.

LUXE

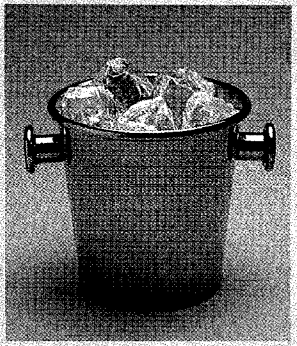


▲ *Natural-pearl-and-diamond choker is $18,000 at Fred Leighton, 781 Madison Avenue, near 66th, 288-1[illegible]*

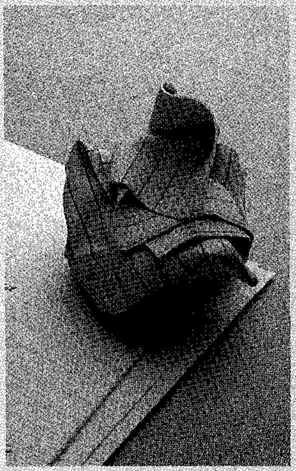
THE DESK SET



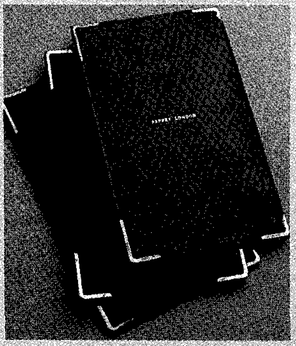
▲Hook into data bases with Quik-Link 300, your TV, and the phone. It's $249.95 at Crazy Eddie, 212 East 57th, 980-5130.



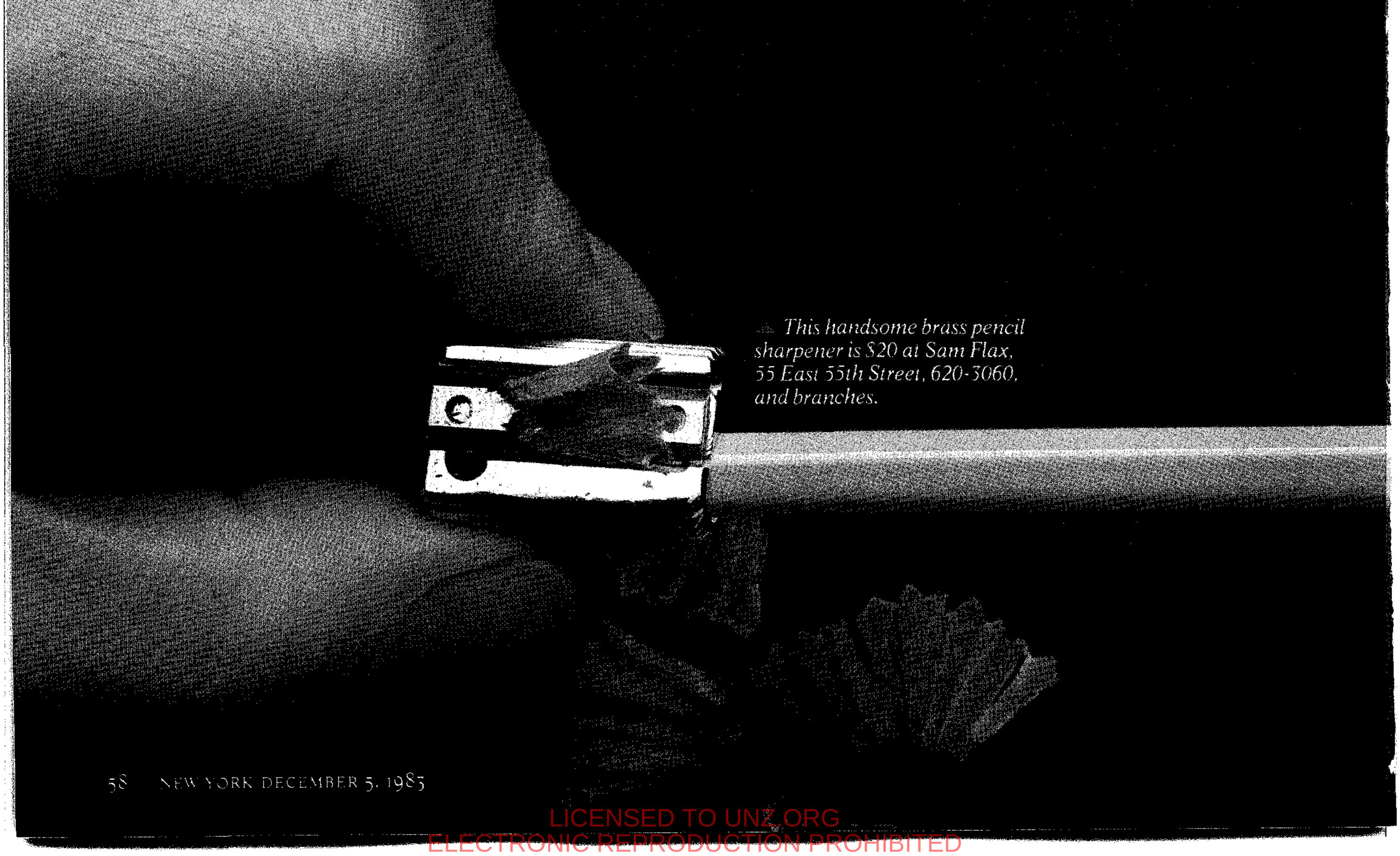
▲Sleek stainless-steel ice bucket for the executive is $54 at Turpan Sanders, 386 West Broadway, 925-9040.



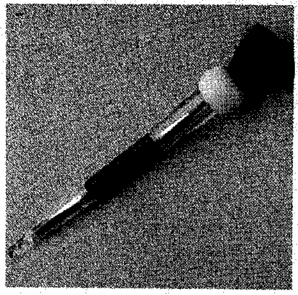
▲Crumpled-yellow-pad paperweight of vinyl is $15 at Sointu, 20 East 69th Street, 570-9449.



▲Lizard jotters are $205 each at Asprey, Trump Tower, Level A, Fifth Avenue at 56th Street, 688-1811.



▲This handsome brass pencil sharpener is $20 at Sam Flax, 55 East 55th Street, 620-3060, and branches.

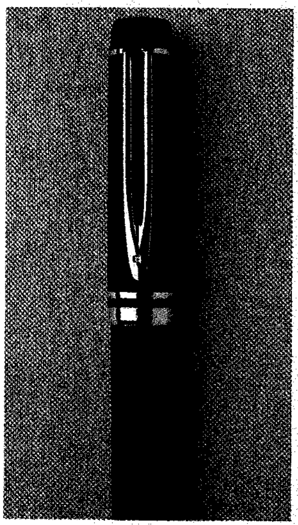


▲ *Three makeup brushes in one are $3.70 at New York Central Art Supply, 62 Third Avenue, near 11th, 473-7705.*

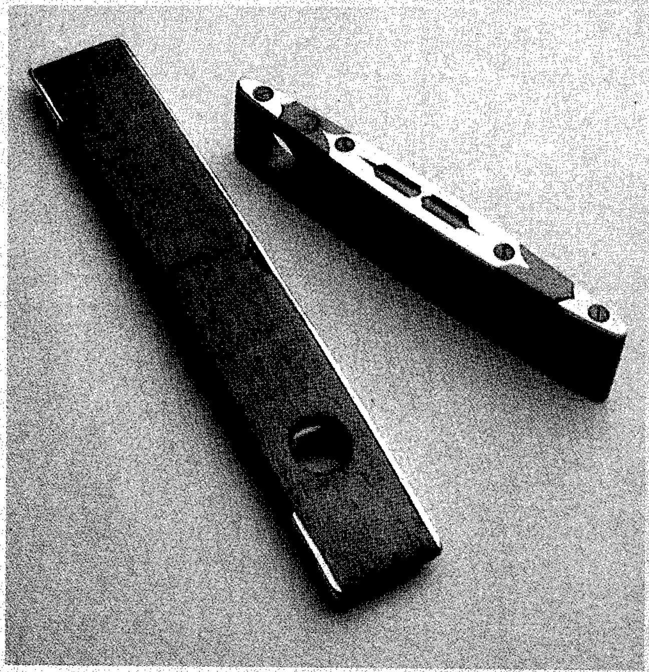
▲ *Minimalist calculators of Corian are $265 at Hans Appenzeller, 820 Madison Avenue, near 69th, 570-0504.*

▲ *Factory-fresh thirties swivel desk lamps are $250 at Fifty-50, 793 Broadway, near 11th Street, 777-3208.*

▲ *Exquisite Victorian folding blotters are $350 to $450 at James II Galleries, 15 East 57th Street, 355-7040.*



▲ *Waterman's centennial pen is $225 at New York Central Art Supply, 62 Third Avenue, near 11th, 473-7705.*

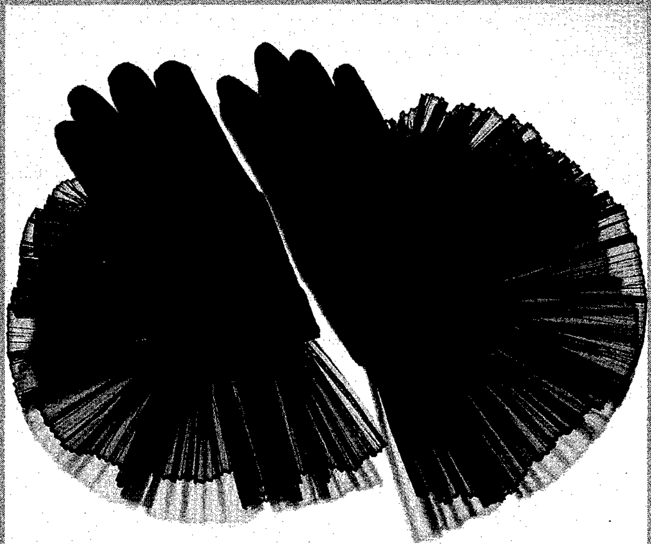


▲ *Walnut-and-brass English spirit levels are $75 to $85 at Accents Unlimited, 2211 Broadway, near 79th, 799-7490.*

▲ *Tiny lizard perfume atomizers are $69.50 and $89.50 at T. Anthony, 480 Park, at 58th, 750-9797.*

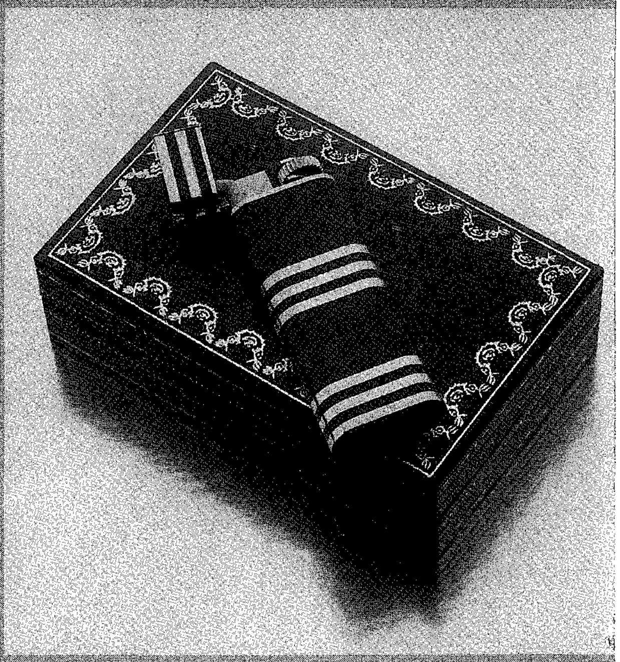
Blue oxford cloth courtesy of the Custom Shop Shirtmakers.

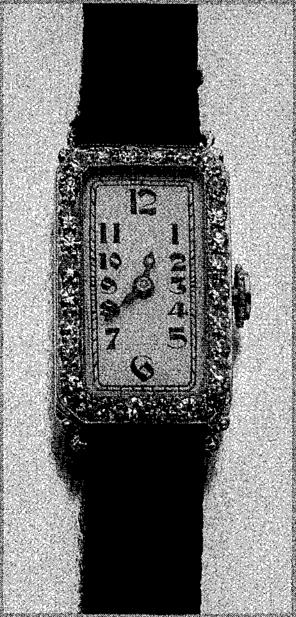
DRESSY

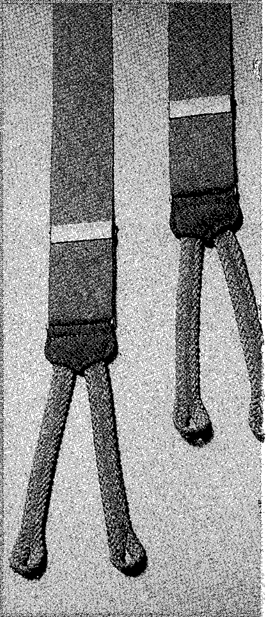

▲ Ruffled nylon "cocktail" gloves are $45 a pair at the Antique Boutique, 712 Broadway, near 8th Street, 460-8830.

▲ Perry Ellis's satin-paisley evening pumps are $100 in Bloomingdale's fourth-floor shoe department.

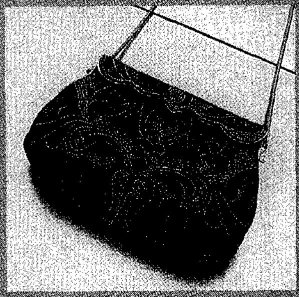
▲ Silk shoes are $250 at To Boot, 100 West 72nd, 724-8249; silk socks, $25.50 at Fogal, 680 Madison, near 62nd, 759-9782.


▲ Burgundy oval lighter with gold micron stripes is $290 at Cartie
Fifth Avenue at 52nd Street, 753-0111.

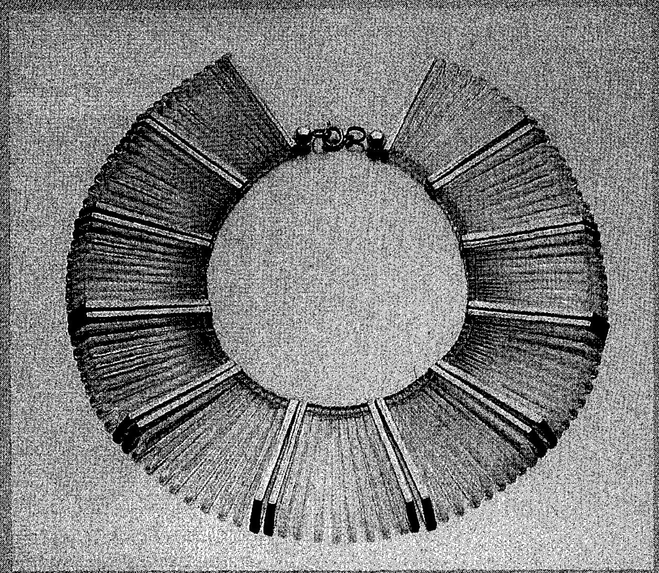

▲ Antique wristwatches on ribbon bands are $100 to $3,000 at Aaron Faber, 666 Fifth, at 53rd, 586-8411.


▲ Silk-brocade braces in creamy ivory are $80 at Pau
Stuart, Madison Avenue at 45th Street, 682-0320.

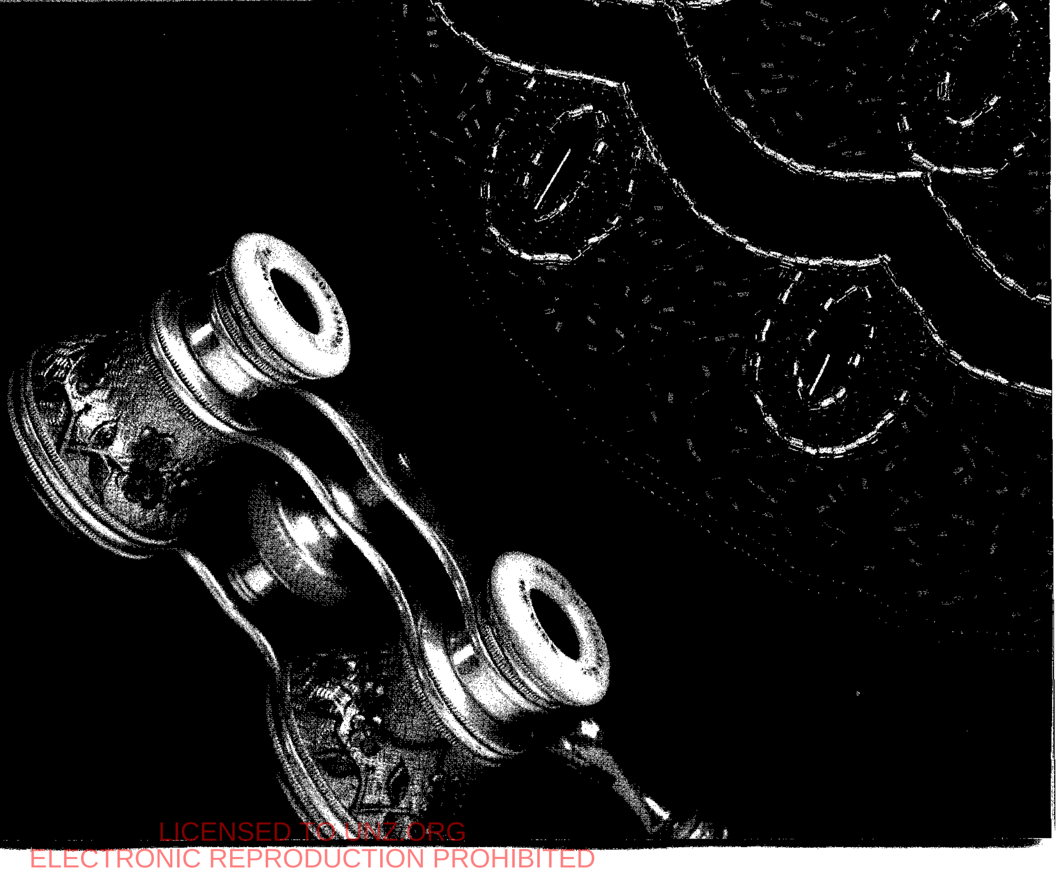
▲ *Formal suede gloves for men are $65 in the main-floor men's department of Bloomingdale's.*



▲ *Evening bag beaded in an elegant paisley print is $150 in the main-floor handbag department of B. Altman.*

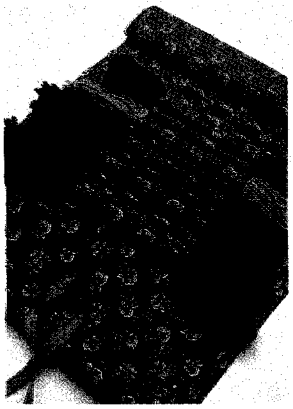


▲ *This Lucite-and-silver collar is $160 through designer Marion Sandra Mishkin/Marlowe, 737-4854, and at Henri Bendel.*



▲ *Fortuny-silk evening gowns are made to order in two weeks for $1,200 at Ménage à Trois, 760 Madison, near 65th, 249-0500. Antique opera glasses are $250 to $350 at Henri Bendel. The beaded shoulder bag is $158 at Givenchy, 954 Madison, at 75th, 772-1040.*

FUN AND GAMES



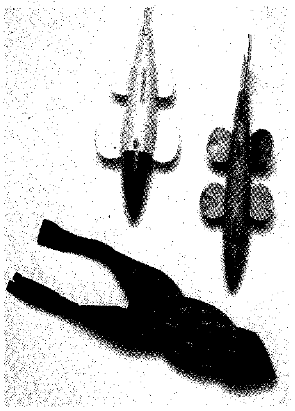
▲Mary Fisher needlepoint case—for needles, wool, and canvas—is $42 on Lord & Taylor's ninth floor.

▲Sports-motif sweaters—skiing, hockey, and football—are $97.50 in Macy's second-floor men's department.

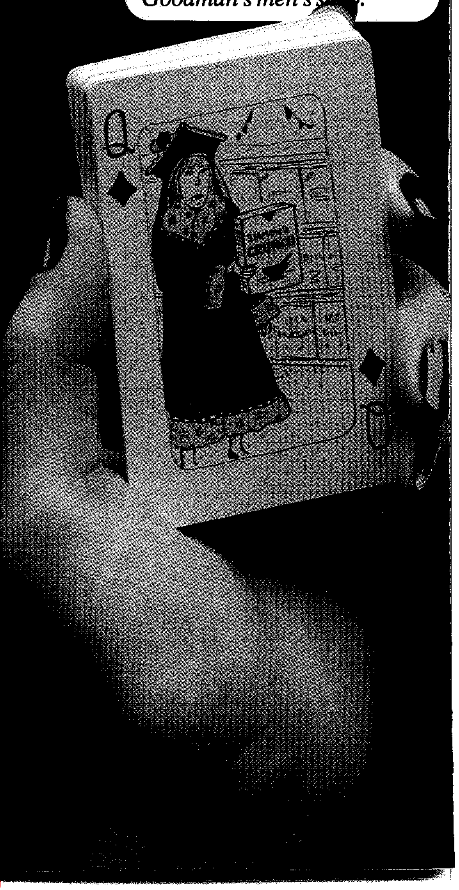
▲Universe Books' naturalist and bird-watcher notebooks are $7.95 each on Macy's seventh floor.

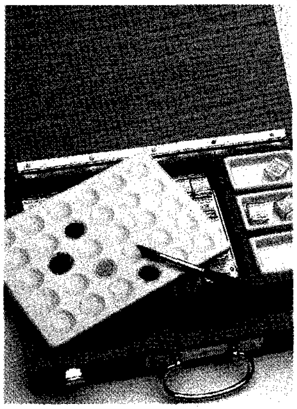
▲Carlos Falchi's ties touting skiing, cycling, and swimming are $42 each in Bergdorf Goodman's men's shop.

▲For trivia experts, Trivial Pursuit is $40 in Macy's seventh-floor adult-games department.

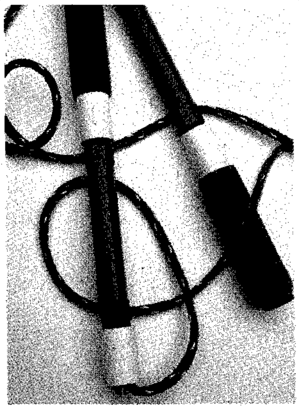


▲Old ice-fishing decoys, to use or collect, are $30 to $85 at Pineapple Primitives, South Street Seaport, 608-4803.

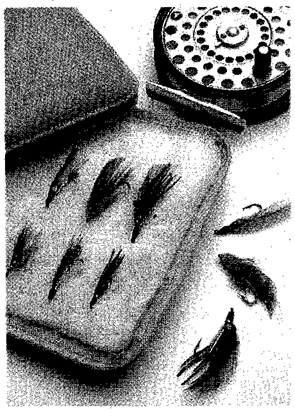




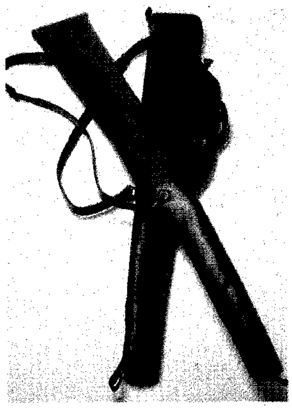
▲*This elegant Schmincke watercolor set is $299 at Sam Flax, 55 East 55th Street, 620-3060, and branches.*



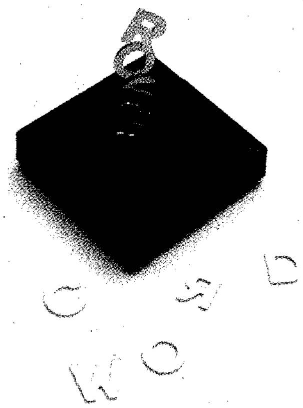
▲*For upper-body workouts, Jumperciser is $27.45 by mail: 1986 East 3rd Street, Brooklyn, New York 11223.*



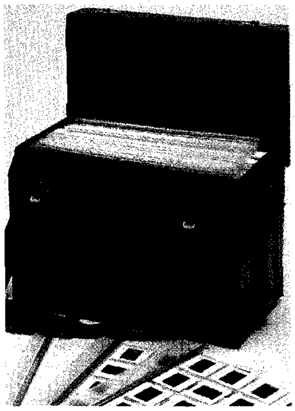
▲*Shearling-lined calfskin fly books are $15 and $18 at Hunting World, 16 East 53rd Street, 755-3400.*



▲*Leather shotgun and rifle cases are $175 each at Loewe, Trump Tower, Fifth Avenue at 56th, 838-8200.*

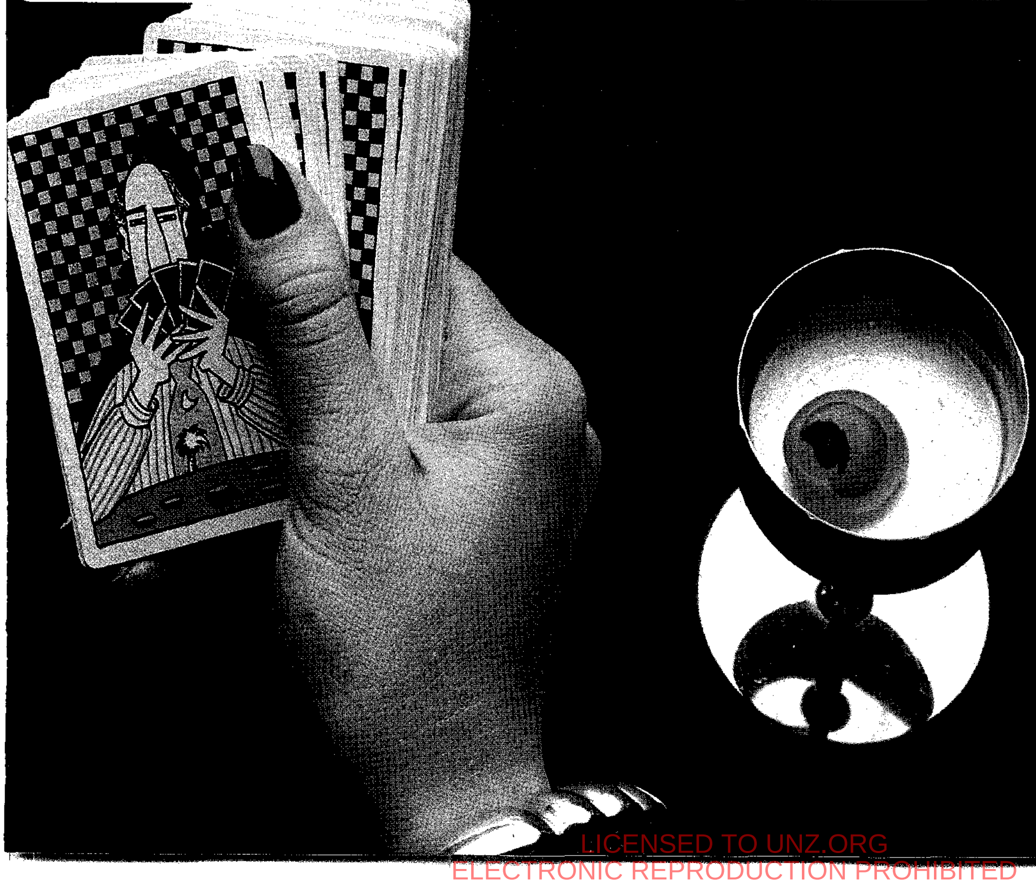


▲*Magnetic crossword game is $14.95 at Sam Flax, 55 East 55th Street, 620-3060, and branches.*



▲*Photographer's slide carrier is $75, slide sheets ten for $12, at Sam Flax, 55 East 55th, 620-3060, and branches.*

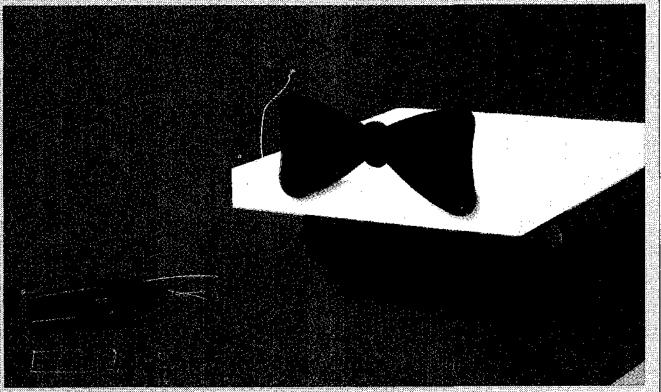
▲*Leather-bound books for ski, golf, gardening, and betting notes are $12.50 each in Barneys Chelsea Passage.*



Two decks of cartoonist cards are $27 from Ink, Inc., 17 White Street, New York, New York 10015; 925-1190.

HIGH SPIRITS

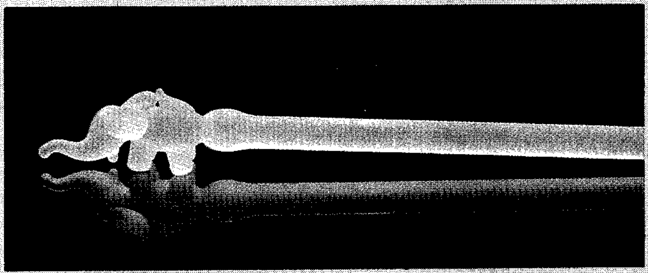
▲ George III English silver wine funnels for decanting your finest are $700 to $850 at S. J. Shrubsole, 104 East 57th Street, 753-8920.

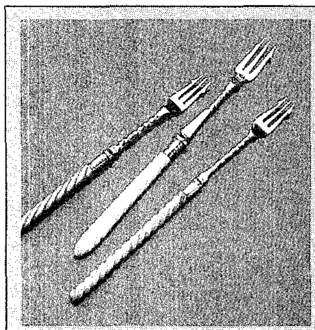

▲ The remote-control butler is $50 at Jenny B. Goode, 1194 Lexington Avenue, near 81st Street, 794-2492.

▲ Delicately etched Portuguese decanters with cork tops are $15 to $20 at the Marketplace, 54 West 74th Street, 595-8370.

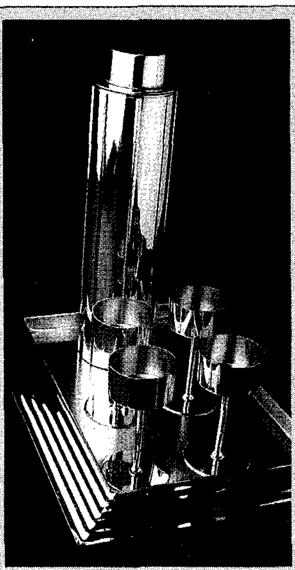
▲ This oversize wineglass is $8.75 at Wolfman-Gold, 484 Broome Street, 431-1888, and 142 East 73rd, 288-0404.

▲ This stout penguin thermos is $36 at Mythology, 370 Columbus Avenue, near 77th Street, 874-0774.

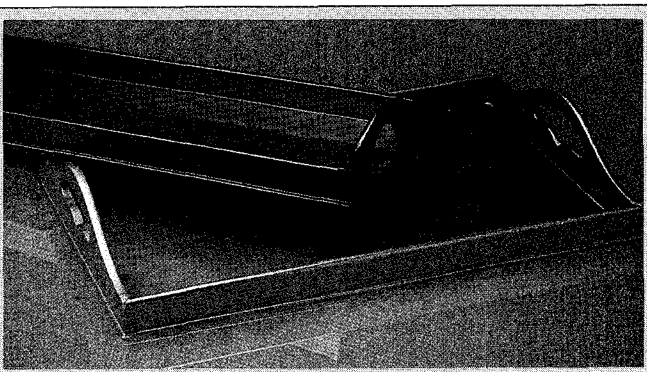

▲ Elegant pink elephant cocktail stirrers of cool-looking frosted glass are six for $16.95 on Bergdorf Goodman's seventh floor.



▲ *English pickle forks are $45 each at Accents Unlimited, 2211 Broadway, near 79th, 799-7490.*

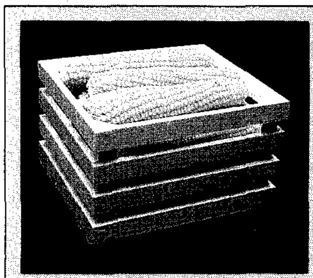


▲ *Norman Bel Geddes's martini set is $750 at As Time Goes By, 370 Columbus Avenue, at 77th, 724-7698.*

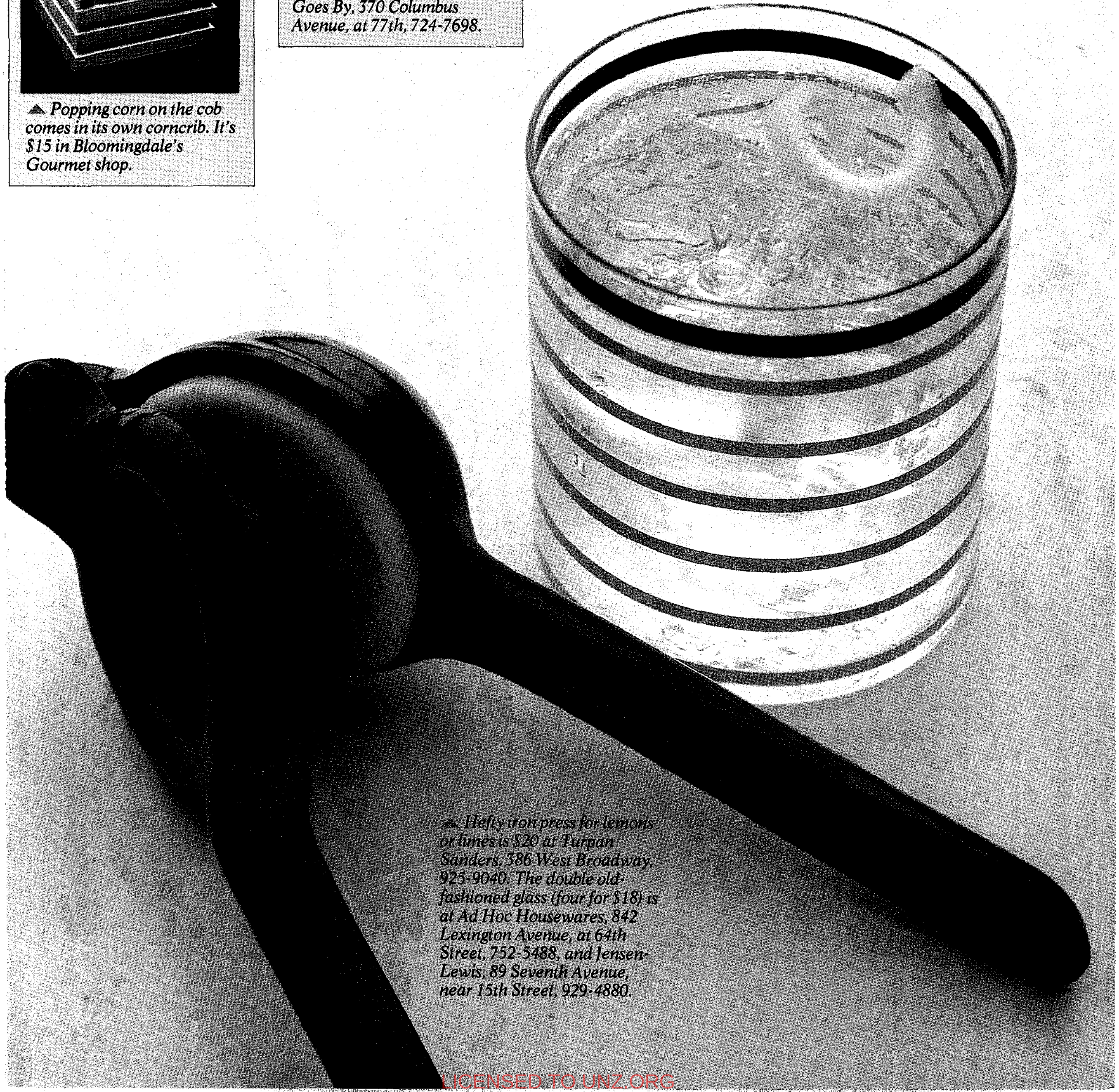


▲ *Nineteenth-century mahogany trays—in various sizes—are $55 to $150 at R. Brooke, Ltd., 138½ East 80th Street, 535-0707.*

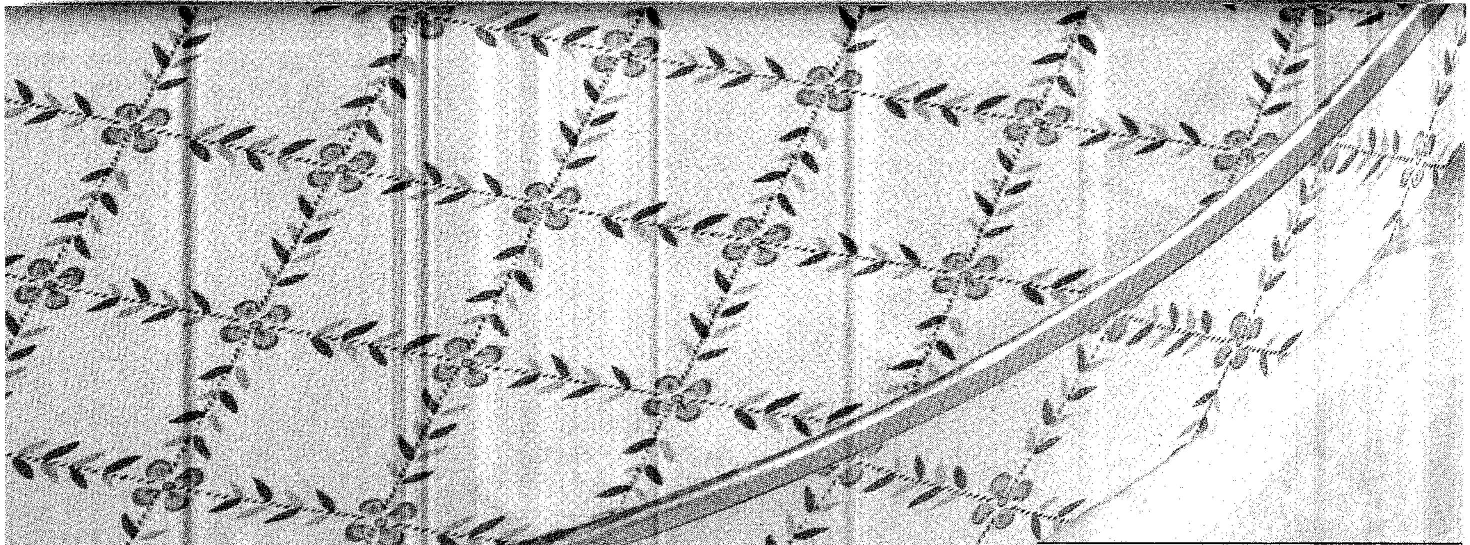
Marble courtesy of Alcamo Marble Works, Inc.



▲ *Popping corn on the cob comes in its own corncrib. It's $15 in Bloomingdale's Gourmet shop.*

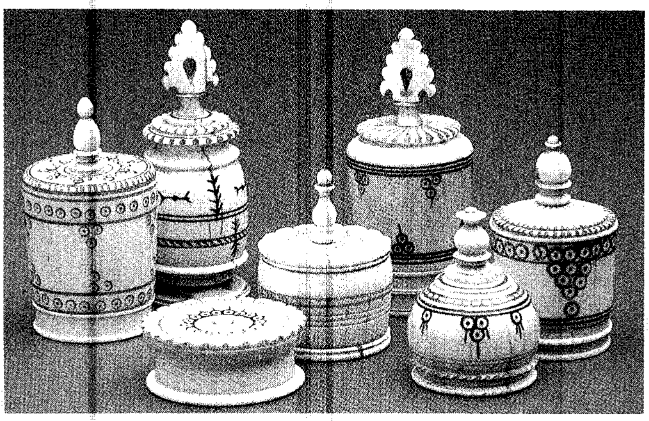


▲ *Hefty iron press for lemons or limes is $20 at Turpan Sanders, 386 West Broadway, 925-9040. The double old-fashioned glass (four for $18) is at Ad Hoc Housewares, 842 Lexington Avenue, at 64th Street, 752-5488, and Jensen-Lewis, 89 Seventh Avenue, near 15th Street, 929-4880.*

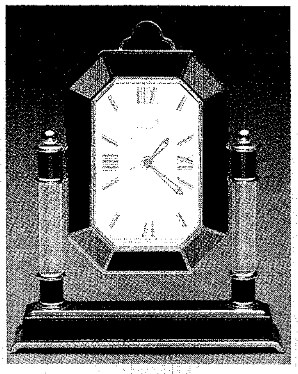


▲ *Paper-covered bandboxes are $40 for a set of five on Lord & Taylor's fourth floor.*

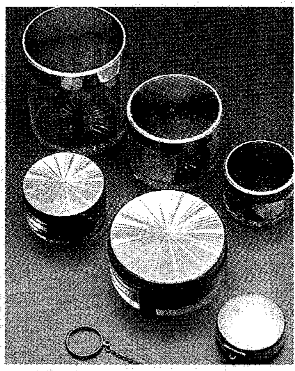
▲ *Palm-size horn clothing brushes are $17 and $43 at Ludwig Beck of Munich, Trump Tower, Level D, Fifth Avenue at 56th, 308-2025.*



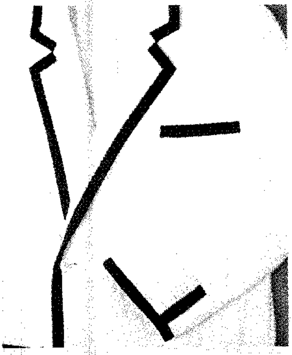
▲ *Delicately tinted nineteenth-century ivory perfume bottles from India are $195 each at R. Brooke, Ltd., 138½ East 80th, 535-0707.*



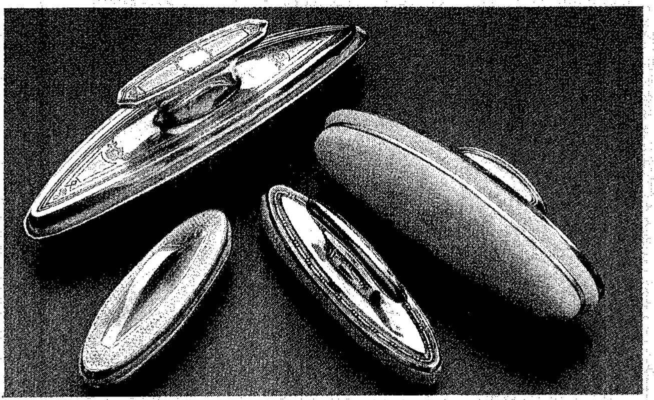
▲ *This Art Deco–style clock is $350 at Jenny B. Goode, 1194 Lexington Avenue, near 81st Street, 794-2492.*



▲ *Art Deco enamel boudoir jars are $140 to $450 at Fortunoff, 681 Fifth Avenue, near 54th Street, 758-6660.*



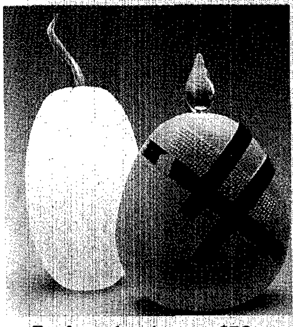
▲ *Ralph Lauren's cotton-terry robe is oversize, double-breasted, and $350 on Henri Bendel's third floor.*



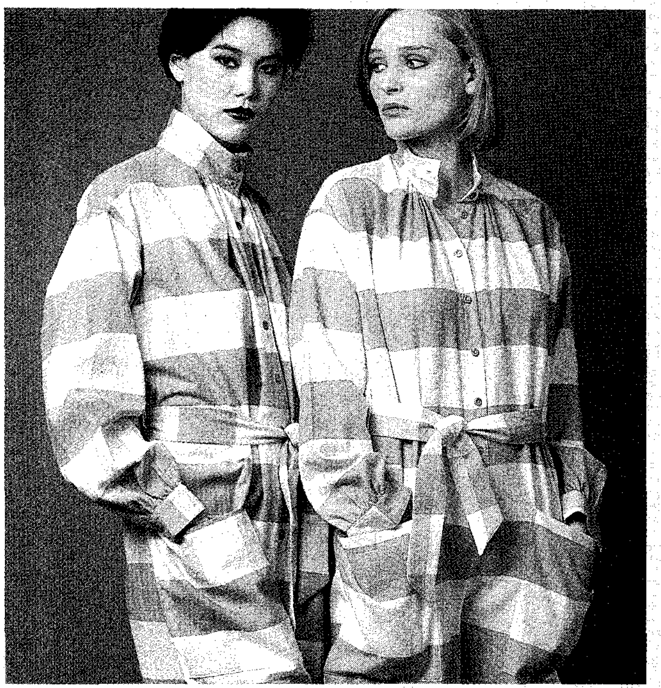
▲ *Victorian-silver nail buffers in a variety of sizes are $90 to $150 in Barneys antiques department.*

INTIMATE DETAILS

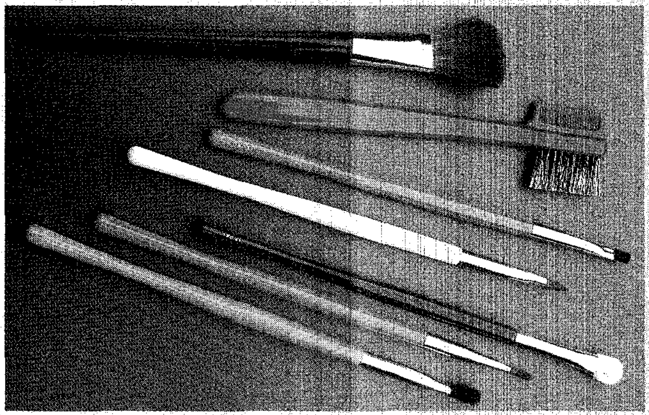
▲Chiffon-and-silk chemise is $96 at Samantha Jones, 1391 Second Avenue, near 72nd Street, 472-3091.



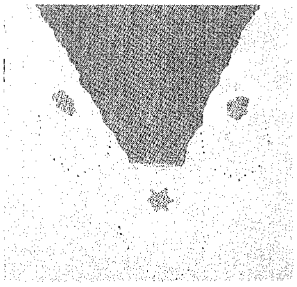
▲Perfume bottles are $78 and $175 at Glassmasters Guild, 621 Sixth Avenue, at 19th, 924-2868.



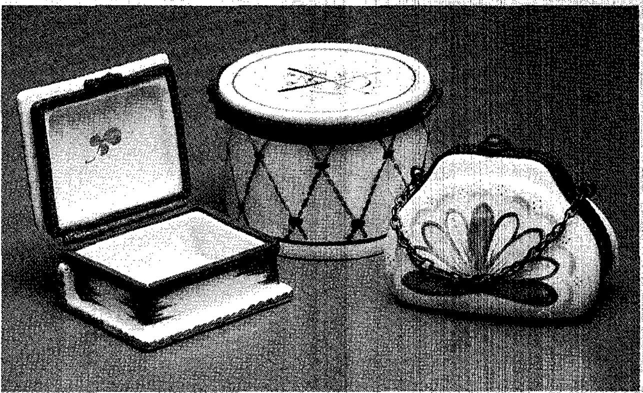
▲Willi Smith's oversize-plaid cotton pajamas, great for lounging, are $40 in Henri Bendel's lingerie department.



▲Confetti-color makeup brushes are seven for $12.50 at Eisler Chemists, 1142 Lexington Avenue, near 79th Street, 744-4144.

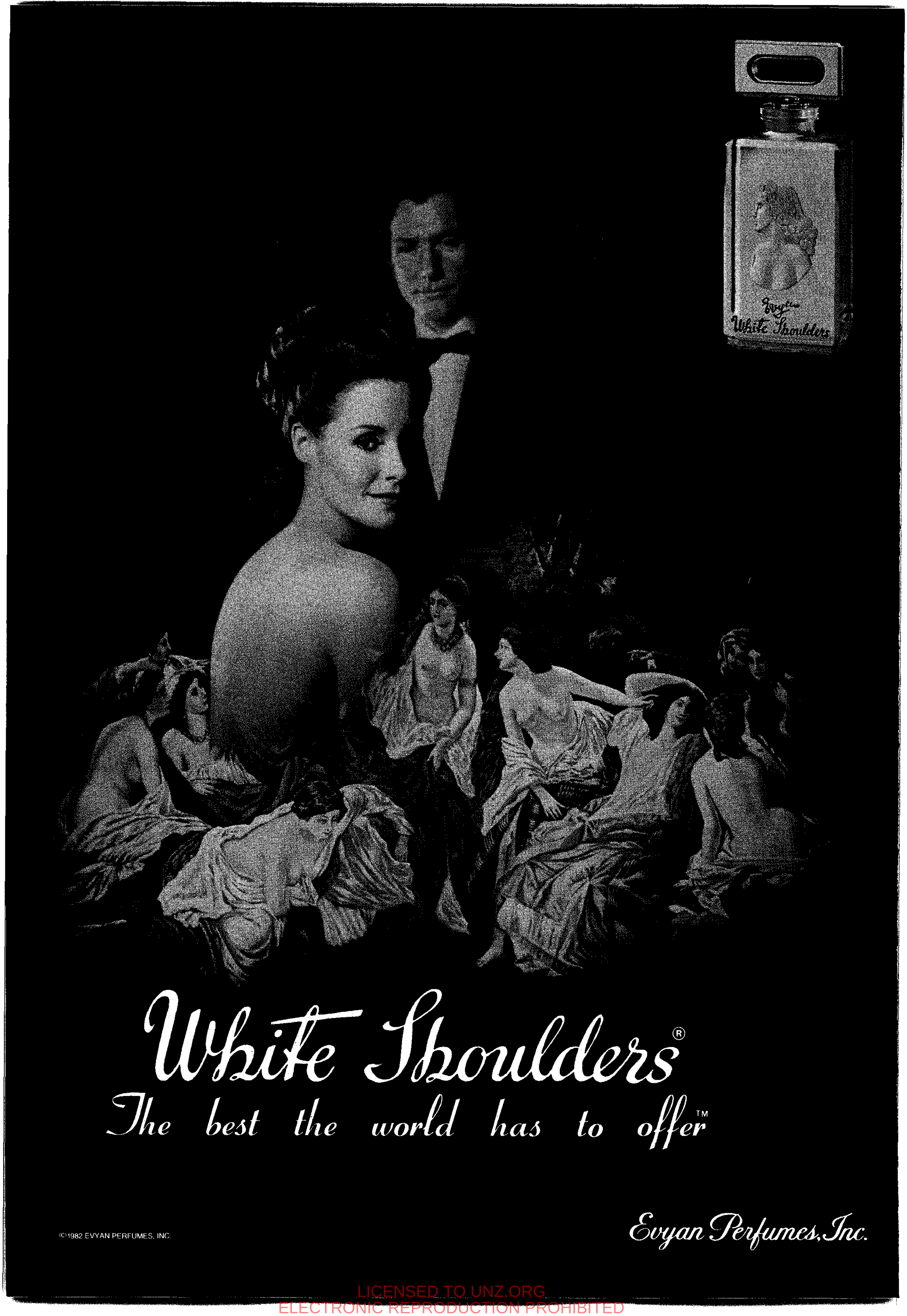


▲This dainty cotton nightgown is $57 at Sermoneta, 740 Madison near 64th, 744-6551.



▲Tiny Limoges boxes are $50 to $175 in the Cooper-Hewitt Museum shop, 2 East 91st Street, 860-6868.

Models: Ariane and Meike, of Click. Hair and makeup by Jane Pittman, of Beauty Bookings.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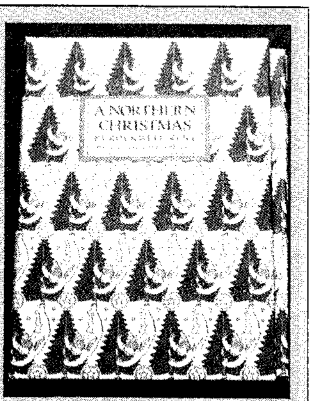
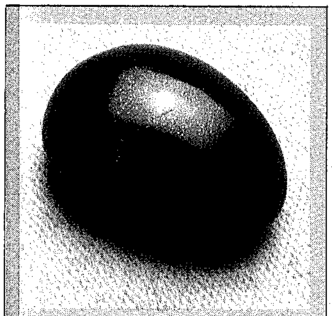
SMALL WONDERS

▲ *Windup toys—stereo (shown), plus computer and telephone—are $6.80 to $8.80 at Country City, 28 East 10th, 473-8861.*

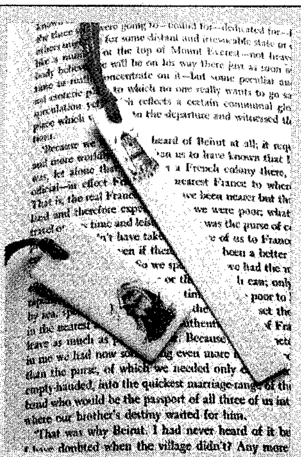


▲ *Rockwell Kent's* A Northern Christmas *is $14.95 at Three Lives, 155 West 10th, 741-2069.*

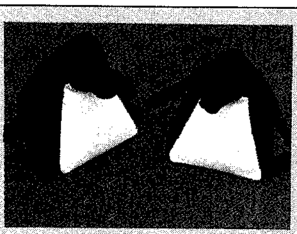


▲ *A "rock" music box that plays rock ("Yesterday") is $40 at Sointu, 20 East 69th Street, 570-9449.*

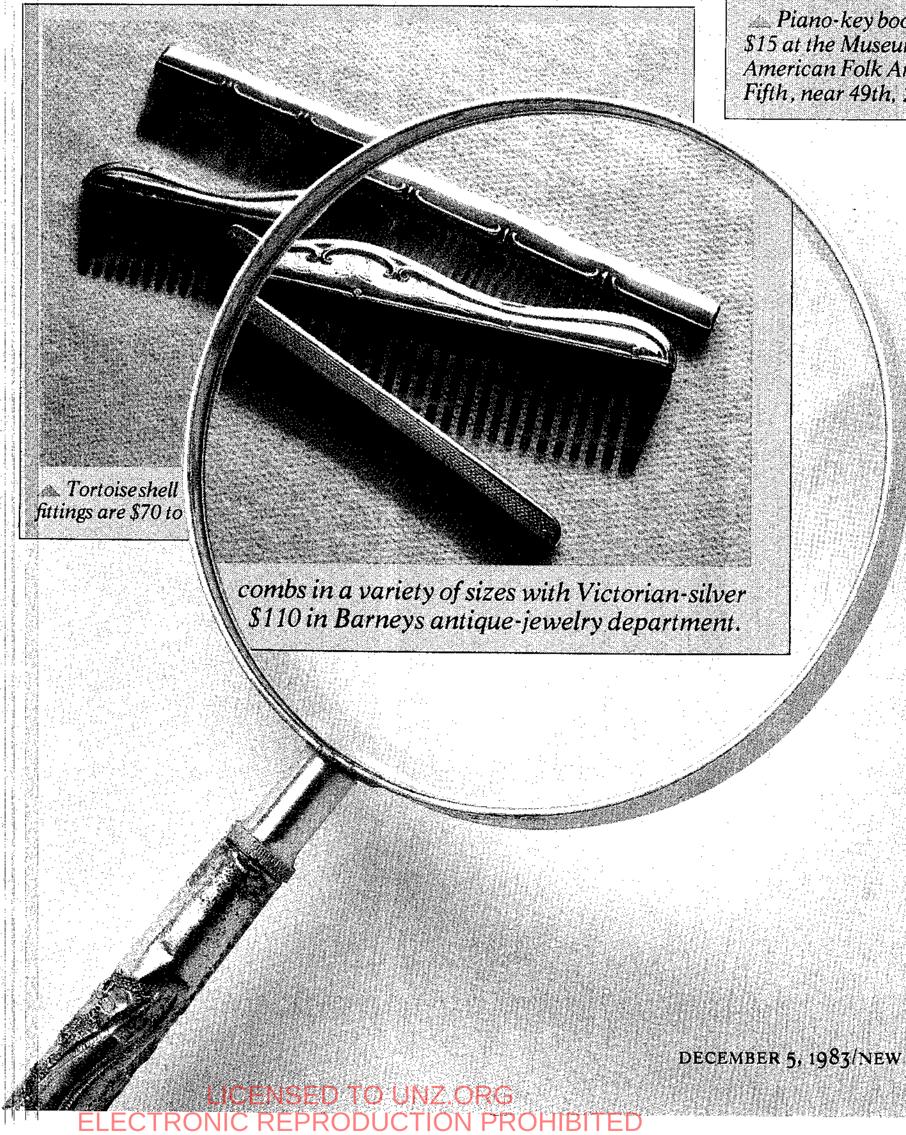
▲ *Cabochon rings are $170 to $260 at Aaron Faber, 666 Fifth Avenue, at 53rd Street, 586-8411.*



▲ *Piano-key bookmarks are $15 at the Museum of American Folk Art shop, 610 Fifth, near 49th, 247-5611.*



▲ *Chubby penguin beanbags, for juggling or just giggling at, are three for $15 from Lee Bailey at Henri Bendel.*



▲ *Tortoiseshell fittings are $70 to*

combs in a variety of sizes with Victorian-silver $110 in Barneys antique-jewelry department.

Magnifying glass courtesy of Accents Unlimited, Ltd.

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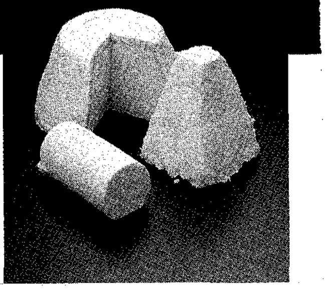

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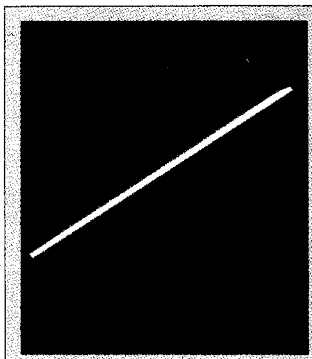
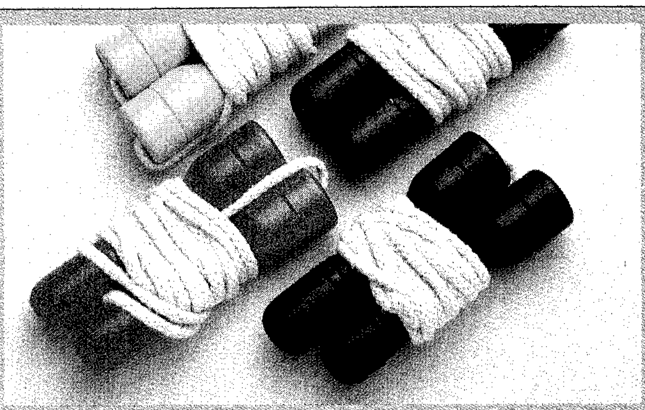
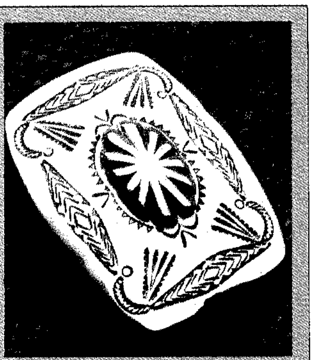


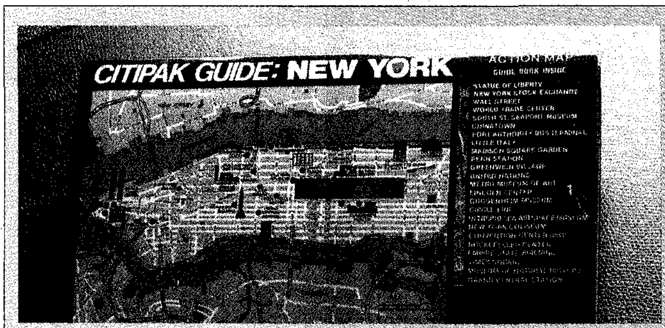
▲ *This slim tube of silver is a stickpin; $60 from Hans Appenzeller, 820 Madison, near 69th, 570-0504.*



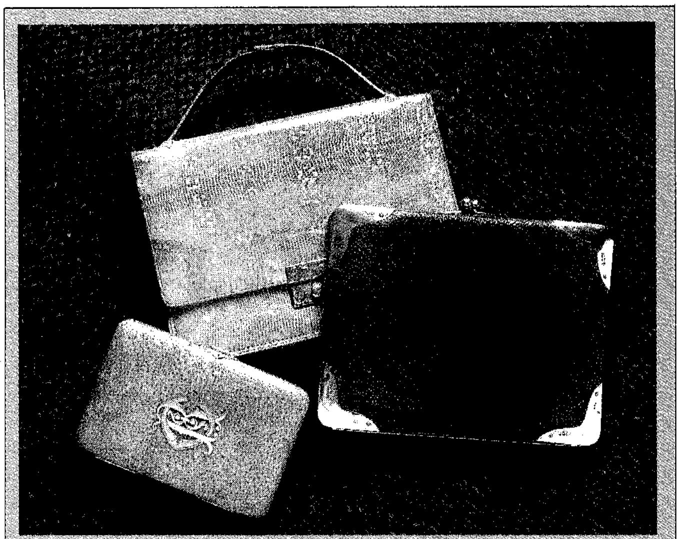
▲ *Old-fashioned jump ropes in great kiddie colors are $1.25 each at Conran's, 160 East 54th, 371-2225, and 2 Astor Place, 505-1515.*



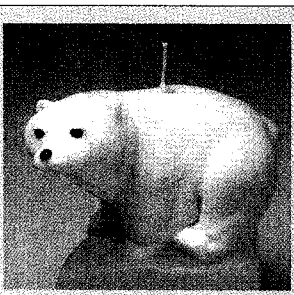
▲ *Kids' silver belt buckles are $36 at the Museum of the American Indian shop, 155th and Broadway, 283-2420.*



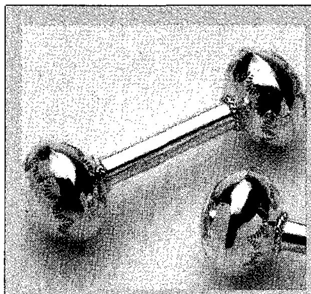
▲ Citipak Guide, *with city maps—subway and avenue addresses—is $4.95 at B. Dalton, 666 Fifth, near 52nd, 247-1740, and branches.*



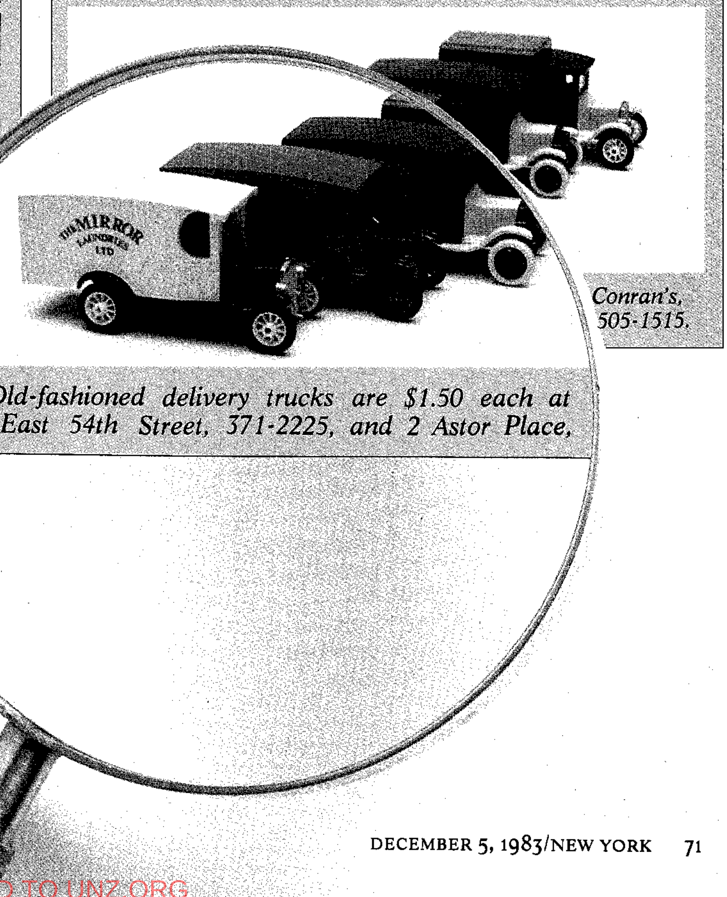
▲ *Victorian purses of lizard and shagreen, most with silver fittings, are $325 to $735 at James II Galleries, 15 East 57th, 355-7040.*



▲ *Sleek polar-bear candle is $20 at the Museum of Natural History shop, Central Park West and 79th, 873-1300.*

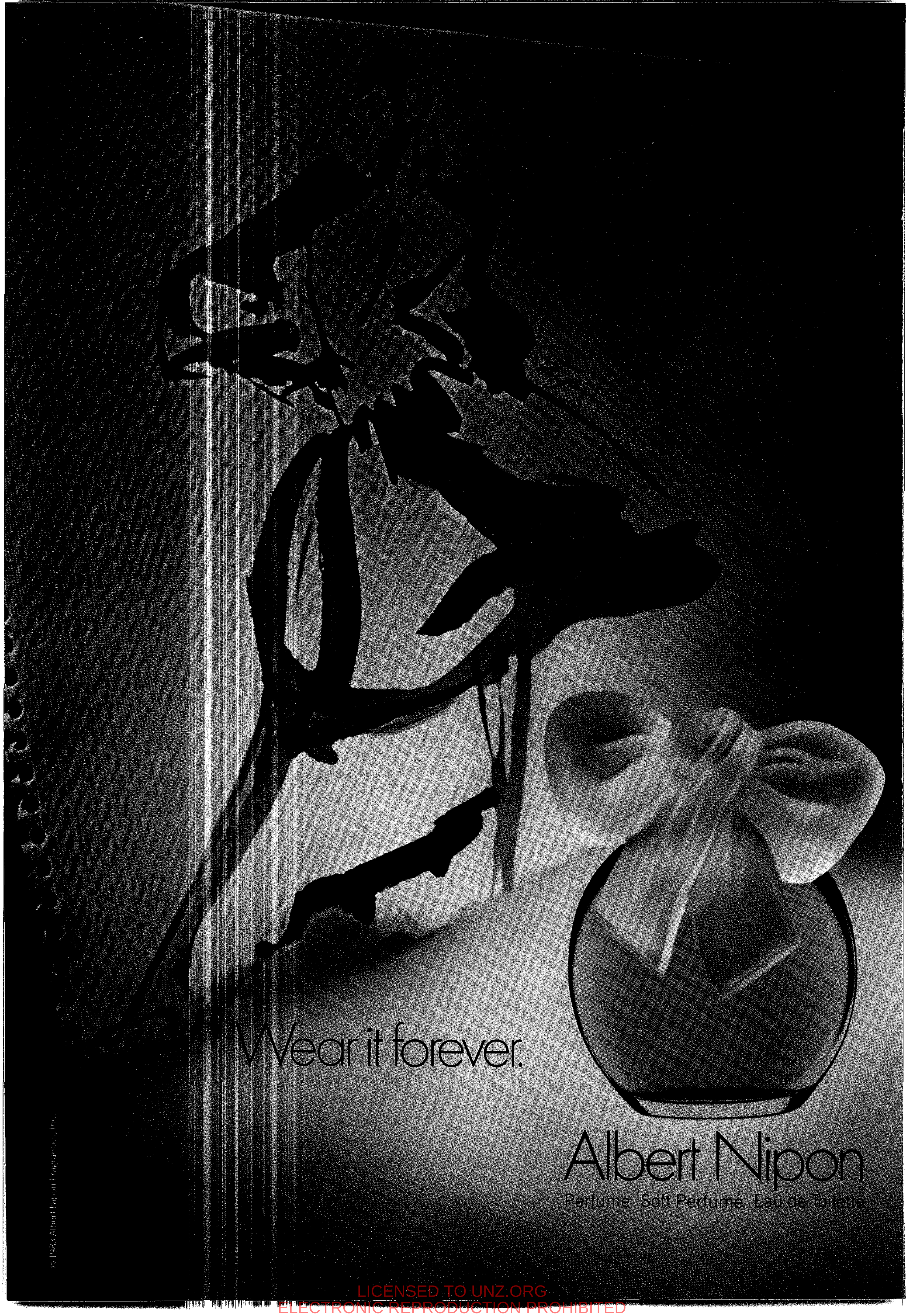


▲ *Navaho baby rattles are $38 at the Museum of the American Indian shop, 155th and Broadway, 283-2420.*



Conran's, 505-1515.

▲ *Old-fashioned delivery trucks are $1.50 each at 160 East 54th Street, 371-2225, and 2 Astor Place,*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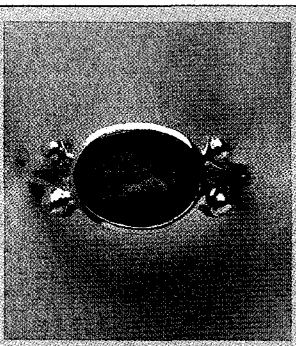
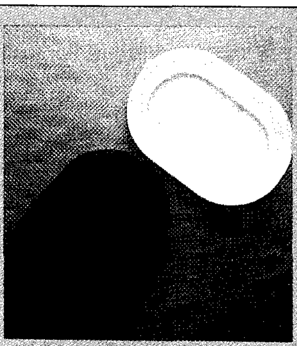


Carved-garnet intaglio ring is $750 at Helen Woodhull, 744 Madison Avenue, near 65th Street, 472-1212.



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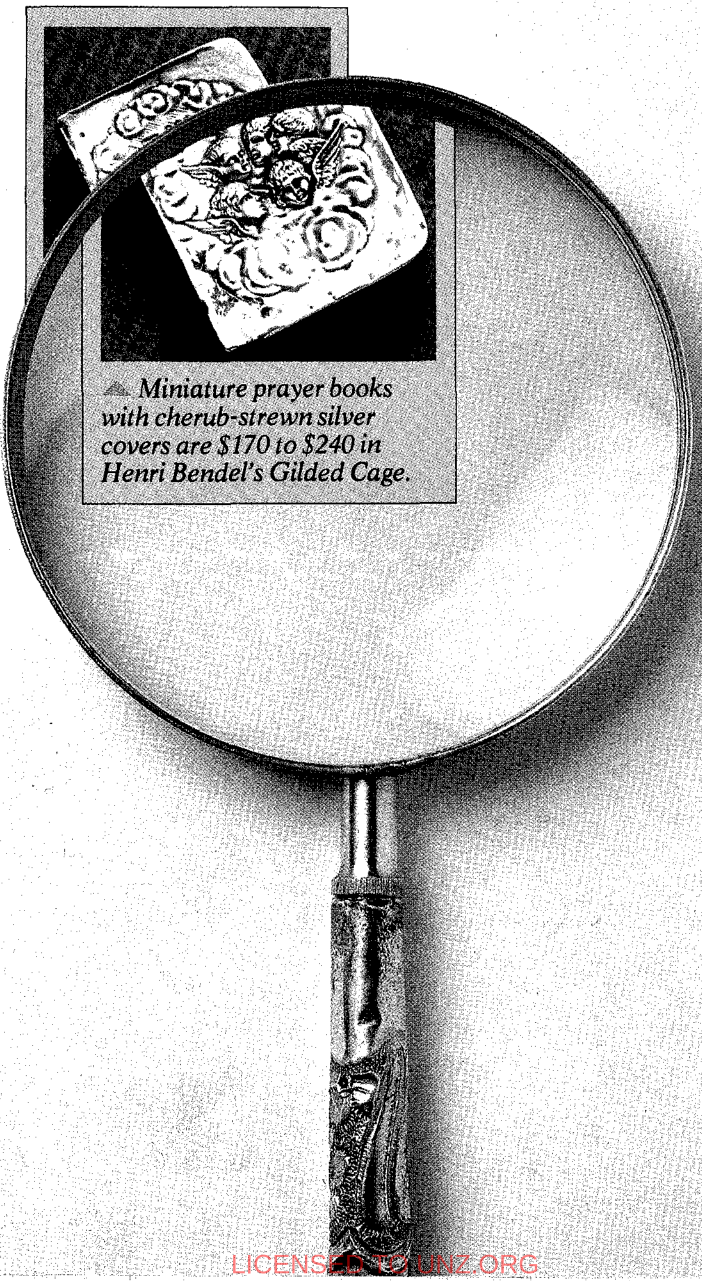
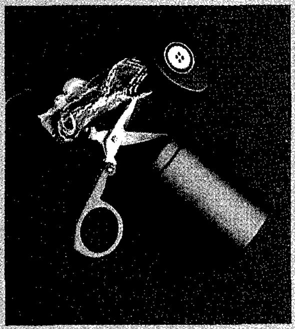


Miniature prayer books with cherub-strewn silver covers are $170 to $240 in Henri Bendel's Gilded Cage.



This executive sewing kit, with folding scissors in its sleek case, is $20 at Sointu, 20 East 69th, 570-9449.

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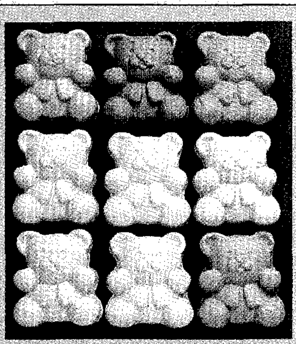

A whole rainbow of teddy soaps are $1 each at Soap Scents, 245 East 77th Street, 861-3735. ▬

The New American Hero

By Pete Hamill

Writer Sam Shepard is a movie star for the eighties.

I remember trying to imitate Burt Lancaster's smile after I saw him and Gary Cooper in Vera Cruz. *For days I practiced in the back yard. Weaving through the tomato plants. Sneering. Grinning that grin. Sliding my upper lip over my teeth. After a few days of practice I tried it out on the girls at school. They didn't seem to notice.*

—Sam Shepard, *Motel Chronicles*

THE BLOND WOMAN IS STANDing beside a mailbox, holding a baby. At a right angle to the two-lane blacktop, a dirt road leads to a barn the color of dried blood, a few spare trees, a small white frame house. On the other side of the paved road is farmland, so rich and black it looks like tar, wet from the night's rain. The woman has a letter in her hand. The Iowa sky presses low on the land. A dank wind blows from the north. Then a 1982 Ford pickup truck moves slowly down the paved road, past trailers, vans, parked cars, knots of lumpy people in winter clothes, their breath pluming in the cold, past a table bearing a coffeepot and paper cups, past a still photographer clicking away with a motor-driven Nikon. The man driving the truck wears the empty look of failure. Beside him is a bearded man with a hand-held movie camera, shooting past him at the blond woman as the truck draws closer. Then the man stops the truck. He talks with the blond woman, the words torn away by the wind.

"That was fine," says a balding man in a heavy coat. His name is Dick Pearce. He is a movie director. The blond woman, who is the actress Jessica Lange, nods. The man in the truck smiles crookedly. "You sure?" he says. The director says, "It was fine, Sam." Behind the wheel of the truck, Sam Shepard glances off at the horizon, as if wishing he could put the truck in gear, tell everyone to leave him alone, and drive off into the blankness.

Then he runs a hand through Jessica Lange's hair and kisses her on the brow and smiles his crooked smile. It is true: He doesn't look at all like Burt Lancaster.

"You see that Sam Shepard?" still man Dean Williams says. "My father was a farmer. And my father lost his farm, just like the farmer in this movie. And when I see Sam coming down the road in that truck, or I see him walking around the fields, or just eating lunch, I swear, I feel like crying. 'Cause this guy is a *farmer.* I mean, I know he's a great writer, I know he's a movie star and all that. But when I look at him, he's a farmer. And he makes me want to die."

The movie they are making here in the farmland near Waterloo, Iowa, is called *Country.* It's about a modern farm family that is being wiped out by recession and debt and faceless bureaucracies; the Walt Disney people are financing it; the screenplay is by William D. Wittliff, a Texas book publisher (Encino Press), whose screenplays include *Raggedy Man.*

There have been some problems. Wittliff, who is co-producing the movie with Jessica Lange, was the original director; after two weeks, everyone agreed his directing debut wasn't working out. He agreed to step aside for Dick Pearce, who was a top documentary-maker for years before making the feature films *Heartland* and *Threshold.*

"I think it's gonna be a hell of a movie," says actor Wilford Brimley one lunch hour on location. "Jessica's great, and Sam, hey, he's one hell of an actor." Brimley shakes his head, standing beside a heater in the tent where the crew eats lunch. "It's funny in this business," he says. "I guess now it's Sam's time."

He may be right. After one of the previews of *The Right Stuff,* in which Sam Shepard plays test pilot Chuck Yeager, someone turned to me and said, "John Glenn? To hell with John Glenn. Sam Shepard for president." Women I know who saw the film talked about none of the other actors; they all wanted to know about Sam Shepard. When I told a few friends that I was going to Iowa to interview Shepard, I received calls from three women photographers who wanted the assignment. A decade ago, it was this way with Robert Redford. At age 40, Sam Shepard seems to be emerging as the male star of the 1980s.

"It's not just the way he looks," a woman friend said. "It's everything else."

Everything else is pretty remarkable. Sam Shepard is not primarily an actor; he's a writer. More than 40 of his plays have been produced in New York in the past twenty years; he won the 1979 Pulitzer Prize for drama for *Buried Child;* two of his plays, *True West* and *Fool for Love,* are currently having successful runs Off Broadway. His books of prose and poetry, *Hawk Moon* and *Motel Chronicles,* are in the bookstores, along with a Bantam edition of seven of his plays. Critics as varied as Michael Smith, Stanley Kauffmann, and Ross Wetzsteon have praised him as the finest playwright of his generation, and there is a

Making *Country*: *"There's a definite fear about being diminished through film."*

Photograph by Brigitte Lacombe/Visages.

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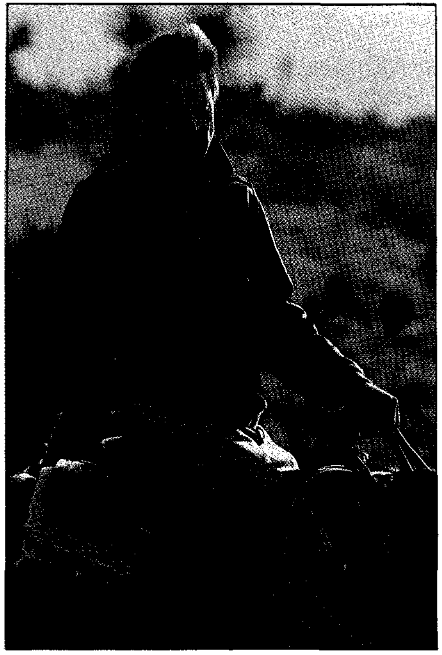
sense that his best work has not yet been written. He is an accomplished musician, a former drummer with a rock-'n'-roll band called the Holy Modal Rounders. His screenplay, *Paris, Texas,* is now being directed by Wim Wenders. And after acting in only six movies, he turns away far more offers than he accepts, and his price has climbed to the million-dollar range. If such weren't enough, he now lives in Santa Fe with . . . Jessica Lange. To some people, the combination hardly seems fair.

> Eddie: *I never repeat myself.*
> May: *You do nothing but repeat yourself. That's all you do. You just go in a big circle.*
> —Sam Shepard, *Fool for Love*

ON THIS GRAY AFTERNOON, Sam Shepard is sitting in his trailer behind the old red barn. A copy of *Western Horseman* lies open on the couch. A new Remington 870 pump-action shotgun, propped against a wall, gleams dully. There is a bag of Red Man chewing tobacco on a table. He talks about the new albums by Bob Dylan and the Rolling Stones, about the Duran-Hagler fight, about the late Keith Moon ("That was the greatest rock-'n'-roll drummer I ever saw; he got so carried away one night that he fell over backwards, right out of the kit"). Shepard has a reputation for privacy that makes him sound like an amalgam of J. D. Salinger, Thomas Pynchon, and Howard Hughes (who was transformed into "Henry Hackamore" in Shepard's play *Seduced*).


The Right Stuff: *Shepard for president?*

Here in this trailer, between takes of this movie, he isn't like that at all; privacy seems more a strategy for a writer who works hard than some slickly

Photograph by John Bryson/Sygma.

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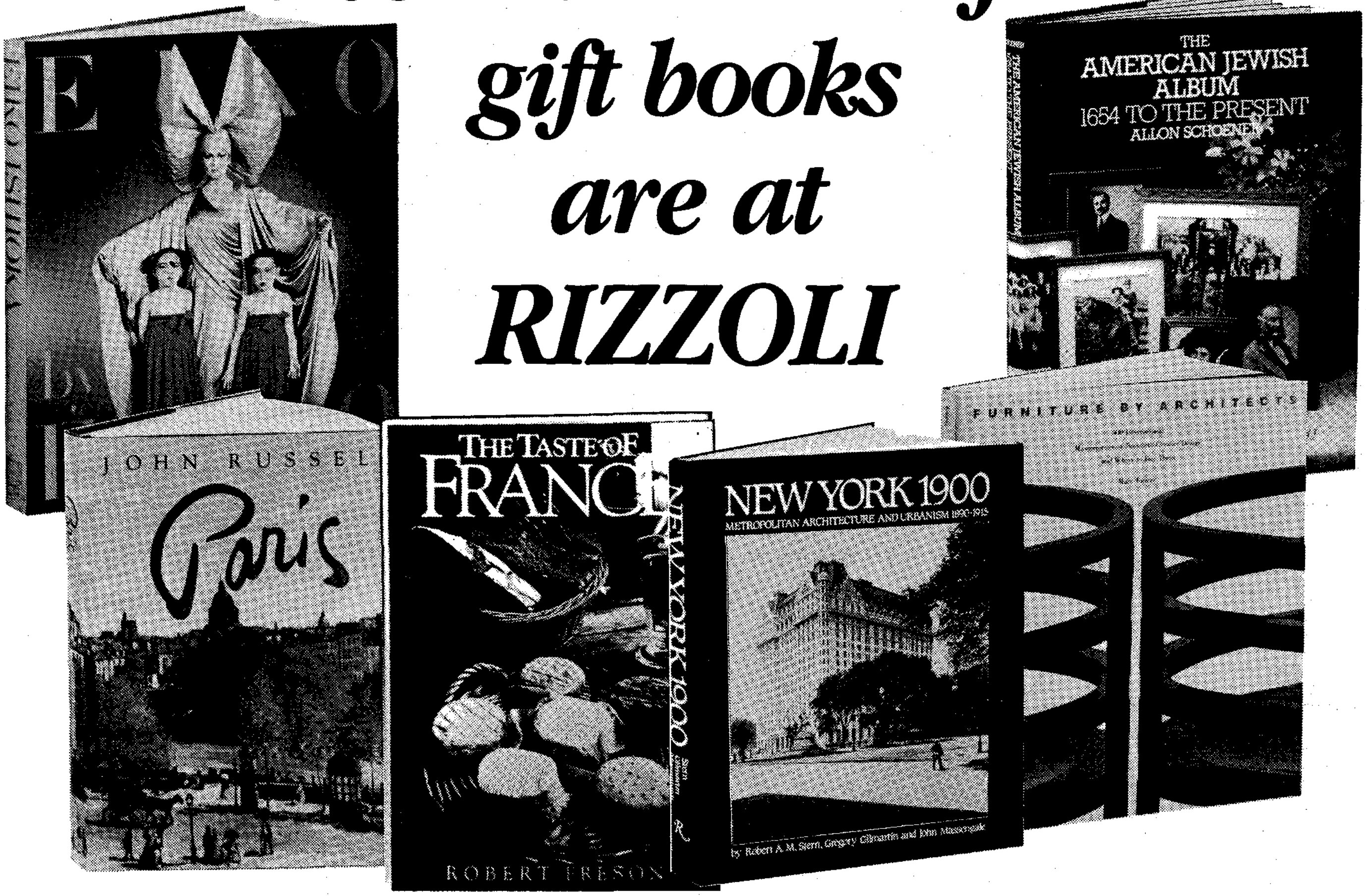

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calculated device to build up a personal mystique.

"It isn't calculated," he says, nibbling on the tobacco. "I always had the feeling that there was something about when you *do* something—let's say you invent a spoon. Then someone comes along and starts interrogating you about this invention. I mean, I know this is a stupid example, but still, the interrogation, or the fascination about you as the inventor, is a wholly different thing from the invention. The two things are so separated, in a way, that if you start mixing them the invention becomes confused. You start to mix it up with images of yourself as an inventor, or it becomes distorted, it gets clouded." He lights a cigarette. "Plus, I prefer a life that isn't being eaten off of. It's very easy to be *fed* off of, in a certain way that distorts and actually diminishes you completely, destroys you to the point where you don't have a life anymore."

The man who played test pilot Chuck Yeager does not fly, so he doesn't come to the openings of his plays in New York; he does little promotion, gave no post-production interviews for *The Right Stuff.*

"I never felt any compulsion to sell the stuff," he says. "And I feel like a lot of the time what's being asked of you is to sell it. I've already *done* it. Making a movie is hard enough. And then somebody comes around and wants you to advertise it in order for it to sell. I don't give a s--- if it sells. Why should I care? I'm not on the promotional end of it; this thing of going out and doing promotional campaigns is just a totally separate deal from what I do."

What Shepard does is reveal through his writing (and to some extent his acting) a vision of America that is cutting, comic, and, most important, tragic. His world is populated by gangsters and farmers, rock stars and cowboys, gamblers and movie stars and people of myth. In one play (*The Mad Dog Blues*), we meet Mae West, Captain Kidd, Paul Bunyan, Jesse James; in another, we live with Pecos Bill. Shepard has lacerated Hollywood in *Angel City,* examined the disturbed core of the American family in three major plays (*Curse of the Starving Class, Buried Child, True West*).

His form is often anarchic, always surprising, yet there is a moral sense brooding behind the dazzling surface of action and language. In some ways, Shepard is as American as Huckleberry Finn; he often looks back to a lost innocence, sometimes symbolized by the emptiness of the western desert, sometimes by the people of masculine myths, and his characters often long to join Huck by lightin' out for the territories.

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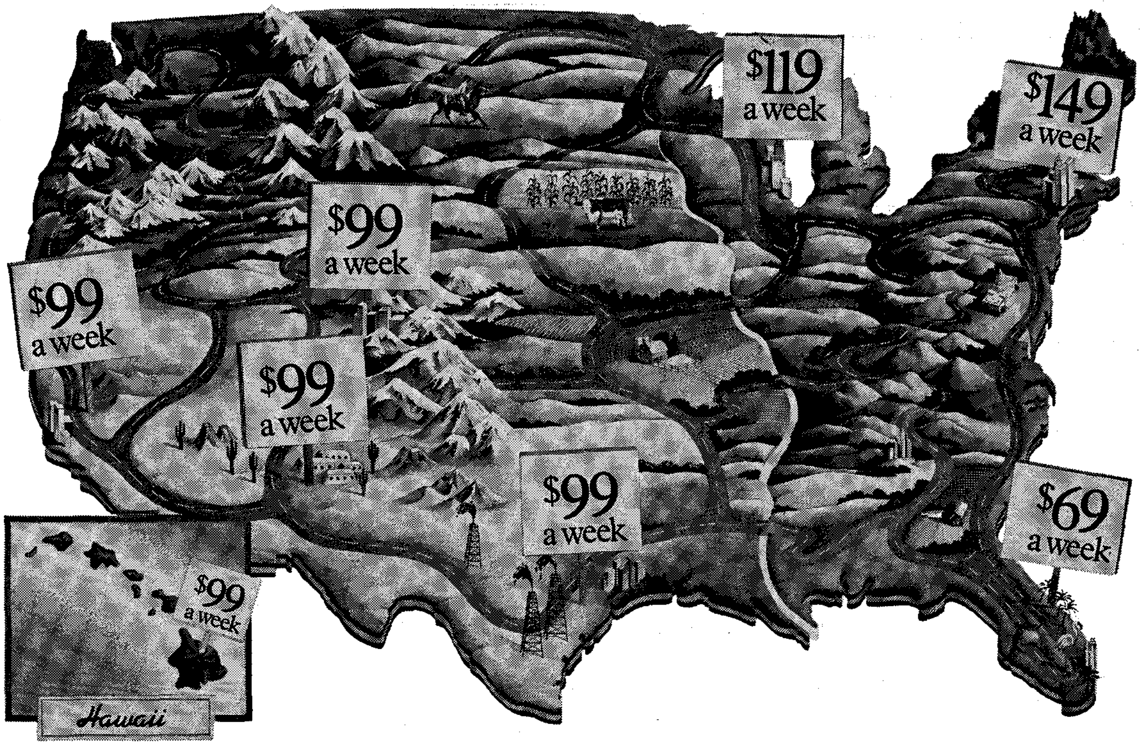

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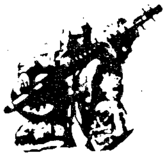

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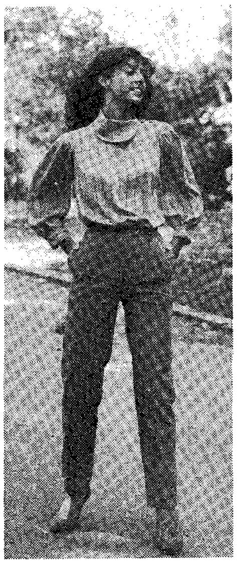

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truck and the romance of the road. In the later plays, the symbol of the circle recurs. The characters are imprisoned within the circles of their lives, or seem to be making a wide circle home. As does Shepard himself.

"It's like you gotta go a long way away to come back," he says on this afternoon in Iowa. "Something like that."

Shelley: *Can't we just drive on to New Mexico? This is terrible, Vince! I don't want to stay here. In this house. I thought it was going to be turkey dinners and apple pie and all that kinda stuff.*
Vince: *Well I hate to disappoint you!*
—Sam Shepard, *Buried Child*

HE GREW UP WITH ANOTHER name, Samuel Shepard Rogers, and was known to everyone as Steve. He was born November 5, 1943, at Fort Sheridan, in Illinois, an army base about 25 miles from Chicago. His father, Sam, was in the Army Air Corps in Italy. The father came home soon after, damaged by the war. The family began to travel—wounded father, mother, the boy, and two sisters—going from base to base, this month in Rapid City, South Dakota, next month in Utah, this year in Florida, and then across the country and across the Pacific to Guam. Pieces of those years continue to seed Shepard's work. On Guam:

my Mom carried a .45 for a while
me on one hip
the pistol on the other
I lived in a community of women
pilots' wives
quonset huts
it rained all the time

At last, the army behind them, the family landed on the shores of California. They stayed awhile with an aunt in Pasadena, and then the father bought an avocado ranch in Duarte, sixteen miles east of Los Angeles. Memories of that place and time were fresh decades later when Shepard wrote in *Hawk Moon*, "The red awning. The garage door. The strip of lawn down the center of the driveway. The Pyracantha berries. The Robins that ate them. Close-ups of the Robin's beak guzzling red berries." He can still walk in memory "past the snarling Tiger painted on silk, brought back by my Dad from the Philippines; past the portrait of a train conductor painted by my Grandfather; past the pink Hibiscus flowers glowing in the light from the bathroom."

The father was an amateur musician who played drums with a local Dixieland band. Soon, young Steve Rogers was learning to play drums, too, and doing better than his father. "He had a great record collection, all old swing music, Dixieland, that kind of thing," Sam Shepard says now. "I hated it all at

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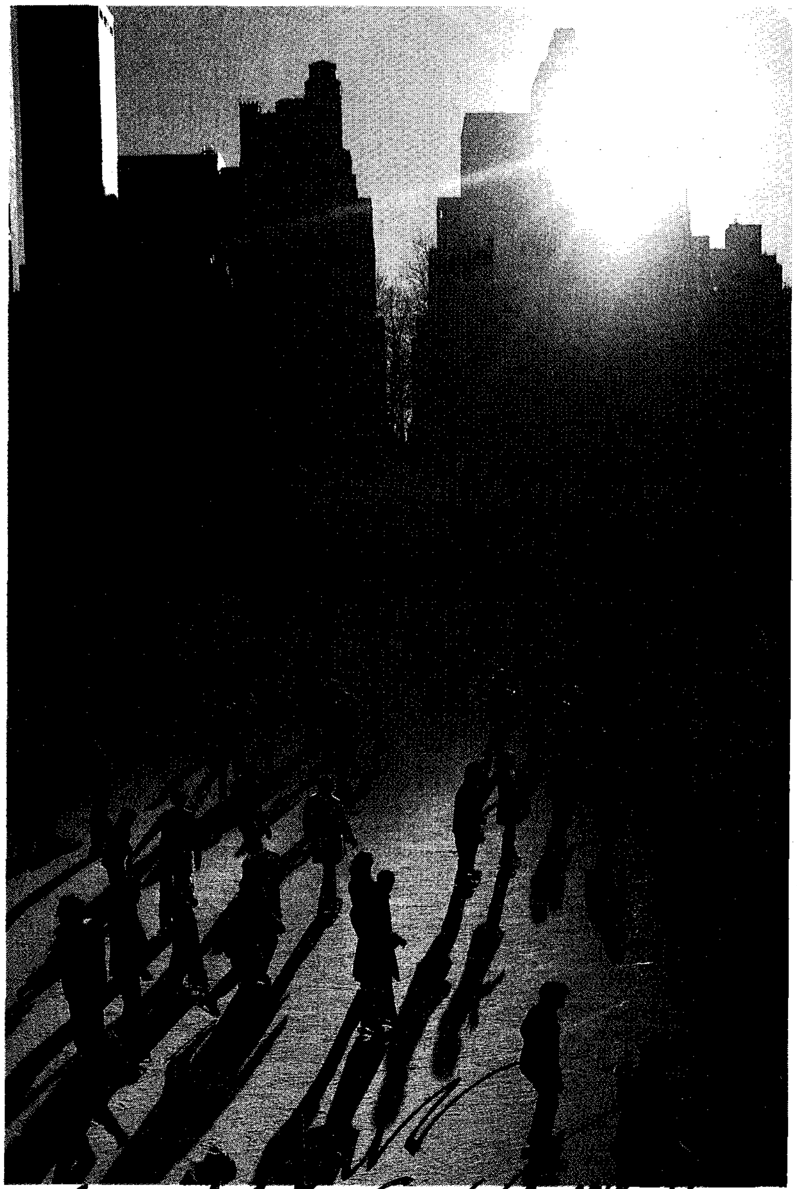

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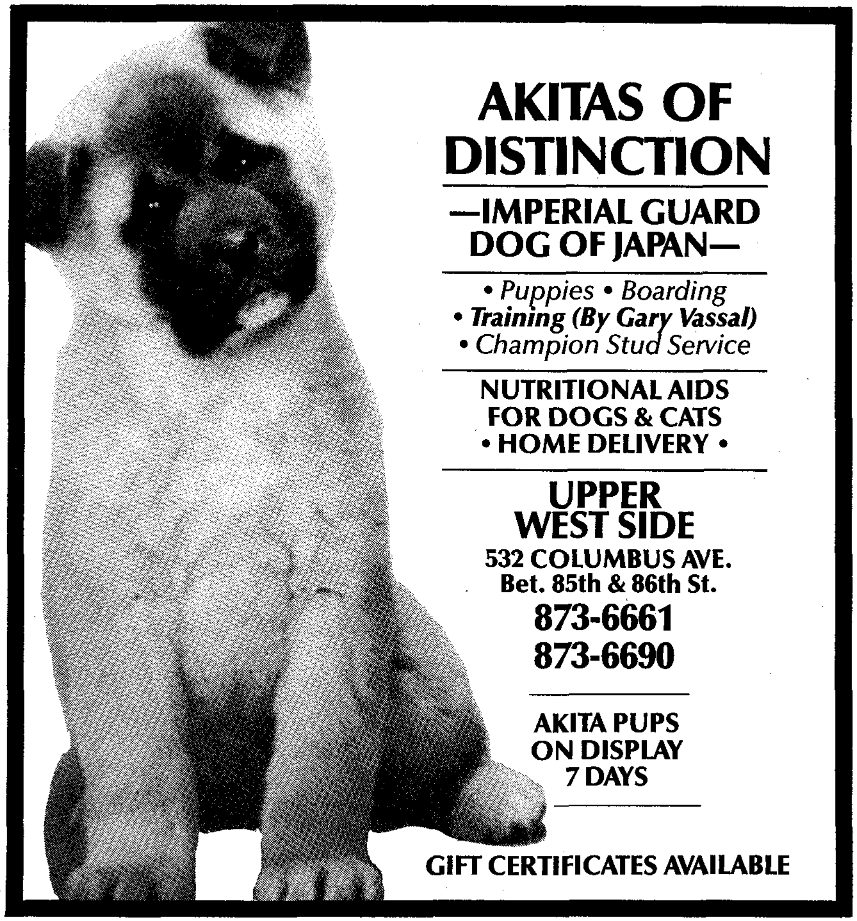
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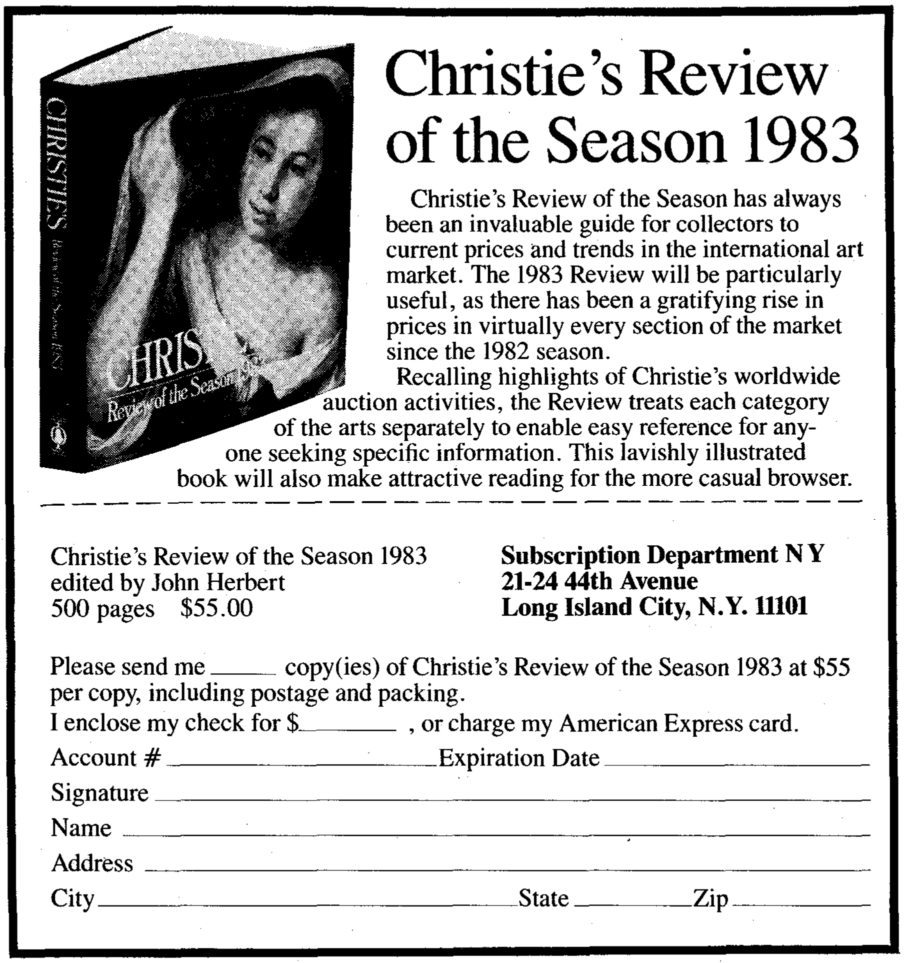
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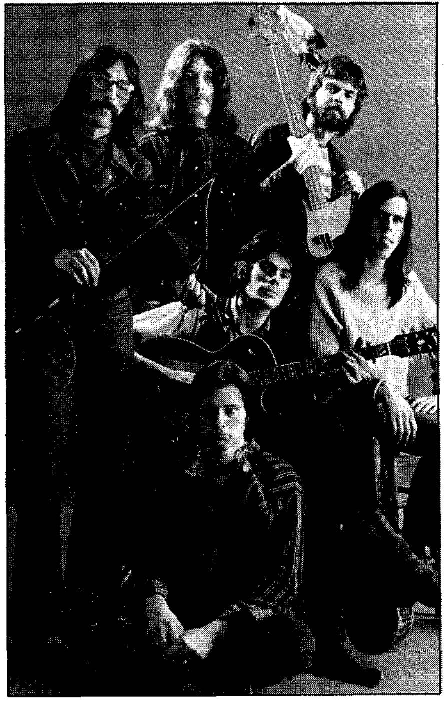
the time, but now I know I was getting an education in American music without even knowing it."

At Duarte High School, he was an indifferent student, but he liked the farm, was a member of 4-H, once raised a prize ram, thought about becoming a veterinarian. At the same time, life in Duarte began to feel like a prison, and he dreamed of escape. "There was no way I was gonna stay in Duarte," he says. "What would have happened if I'd stayed? God knows."

He had visions of escape; some were provided by the movies.


Drummer boy: *In the Holy Modal Rounders.*

"There was this powerful impression when I was a kid going to those films and absolutely believing that this was a way to *be,*" he says. "It wasn't just an actor acting; this was a *life form.* One you could suddenly assume and step into. There were times—and this isn't special with me, it happens to other people—where you'd go into a film and come out feeling like John Wayne. That whole swagger, or whatever it was, you'd walk out of the theater with it. Even now, after seeing a great film, I feel that little twinge of assuming the character. I come out of the theater walking with it."

And he began to be interested in literature, most of it by Jack Kerouac, Lawrence Ferlinghetti, and Gregory Corso. Shepard was still in high school when someone mentioned to him that "there were these guys called the beatniks. One of these local guys was a painter. He wore sandals and had a beard—you know, all that stuff. One time I went over to his place, and he had all these books, and he threw this play at me. It was *Waiting for Godot.* I never had seen anything like it. I didn't understand it, I didn't know what the hell was going on,

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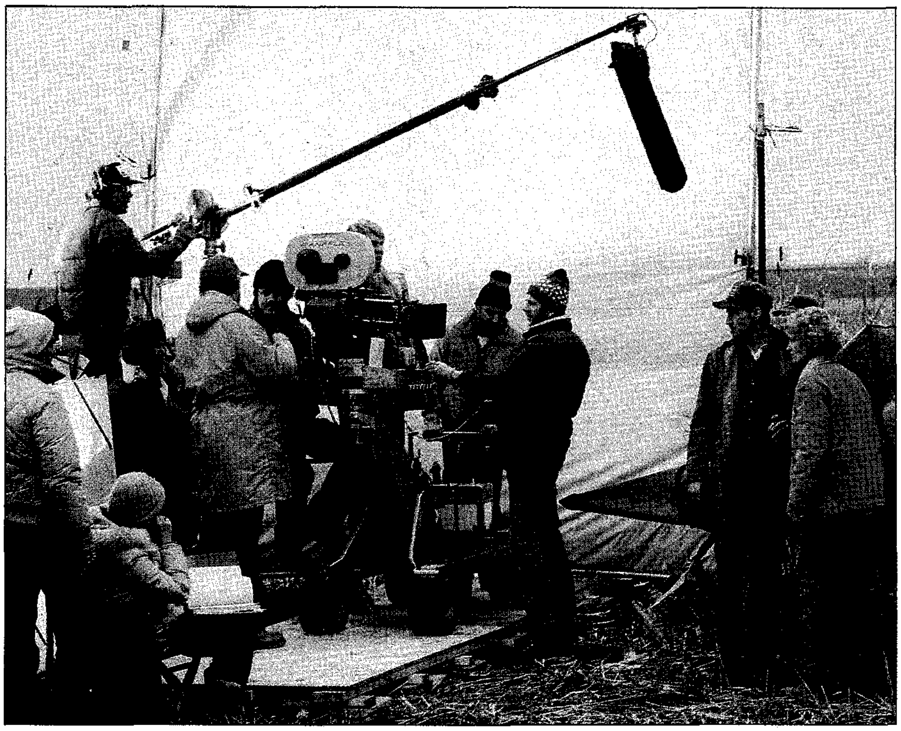
I didn't know what it *was*, I couldn't place it as a play, a poem, a novel, or anything else. It just seemed like a unique piece of writing. It didn't stick with me as a model or anything. But it just struck me suddenly that with words you could do *anything*."

AT GRADUATION FROM Duarte High School, Shepard was forced to make a choice: take a job managing a sheep ranch in Chino or leave.

"And just accidentally I went and auditioned for this acting company," he says. "I saw an advertisement in the paper. They were auditioning actors for something called the Bishop's Company; they did plays on church altars, one-night stands, adaptations of novels and stuff. I went in there and they hired me. And the next day I was sent to Pennsylvania on a bus, and I toured with the company for about six months. That was how I first saw New York. Just came in on the bus and got off and stayed."



Country comforts: *Shepard and actress Jessica Lange are partners on and off the set.*

In his work, Shepard talks about the way he assumed various masks during his high-school years: movie stars, musicians, the recurring figure of the cowboy.

"I had a feeling of vulnerability at that time that I didn't understand," he says. "And there was this constant attempt to deal with it. I wasn't knocked over the head all the time; I mean, that's something everybody goes through, but I really wanted to get *out* of there. Like a lot of people who grow up in a little hick town, you just want out altogether. And at the same time, being out meant you were even *more* vulnerable. And I wound up in New York, where you couldn't be *more* vulnerable."

Nineteen, adrift in the city, Shepard wandered for days. Then he read in a gossip column that Charles Mingus Jr. was working as a busboy at the Village Gate. The son of the great jazz musician had grown up in Duarte and gone to school with Shepard.

"I went down there and looked him up," Shepard remembers, "and he's the one who got me a job there."

By now, Steve Rogers had transformed himself into Sam Shepard. He changed his name while on the road. "I always thought Rogers was a corny name," he says, "because of Roy Rogers and all the associations with that. But Samuel Shepard Rogers was kind of a long handle. So I just dropped the Rogers part of it. That had gone on for generations, that name, seven generations of it. It kind of shocked my grandparents more than anybody, I think, 'cause they kind of hoped I would carry it on. Then I called my kid Jesse, so that blew it entirely. Now in a way I kind of regret it. But it was, you know, one of those reactions to your background." He laughs. "Years later, I found out that Steve Rogers was the original name of Captain America in the comics."

He arrived in New York in 1963, and nobody was happier to say good-bye to the fifties. Later he would write:

I'm tired of this Pop Star Sentimental
Reminiscing on old '40 Fords
And the Beach Boys
And wasn't the Fifties neat
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Sam Shepard wrote his first play Cowboys *in true pioneer style . . . on the back of used Tootsie Roll wrappers.*
There were ice caps on the waters. He laid waiting for the year to end and the white buffalo to come raging from the ocean.
—Patti Smith, "9 Random Years (7 + 2)"

IN NEW YORK, HE MOVED INTO AN apartment on Avenue C with Mingus junior and the drummer Danny Richmond, and worked three nights a week at the Village Gate.

"Art D'Lugoff [the owner of the Village Gate] was great," Shepard remembers. "I liked Art, and what's her name? The blond woman who was there [Edith Gordon]. Mingus and I were busboys, and we heard some great s--- down there. Nina Simone, in a crazy wig, Monk, the Adderley Brothers, Mingus. Incredible. Woody Allen was doing stand-up comedy with Flip Wilson; they'd get up there and open the show. But jazz . . . that changed me. And I wasn't there long before I started writing."

The headwaiter at the Gate was a man named Ralph Cook, who had just started Theatre Genesis, at St. Mark's in the Bowery, on Second Avenue and 10th Street. He was looking for material, and when Shepard wrote his first play, Cook came to Avenue C to read it. He agreed to put it on, and the following week they went into rehearsals. The play was called *Cowboys*.

"The early work was very hasty," Shepard says. "There wasn't much rewriting done. I had this whole attitude toward that work that it was somehow violating it to go back and rework it. It was like 'Take it or leave it—if you don't like this s---, tough luck,' and go on to the next one. Why spend the time rewriting when there was another one to do?"

With one play in production and a good review from Michael Smith, of the *Village Voice*, Shepard began to write in a kind of frenzy. The Off-Off Broadway scene was exploding, there was a sense of ferment and excitement in the air, and Shepard plunged into it.

"It was just all astounding," he says. "You know, coming from a little hick town and all of a sudden living on the streets. It was like joining the carnival. We just went wild." There are stories of Shepard and Mingus junior playing cowboys and Indians on the streets, staying up three days straight, playing drums and loud music, all of it infused with a notion that everything was possible. Shepard saw a few plays: Edward Albee's *Zoo Story; Dutchman* and *The Slave*, by LeRoi Jones. ("This guy was a beautiful writer and a great playwright.") But he spent more time writing than seeing plays, and even more time absorbing everything around him.

"When I arrived in New York there

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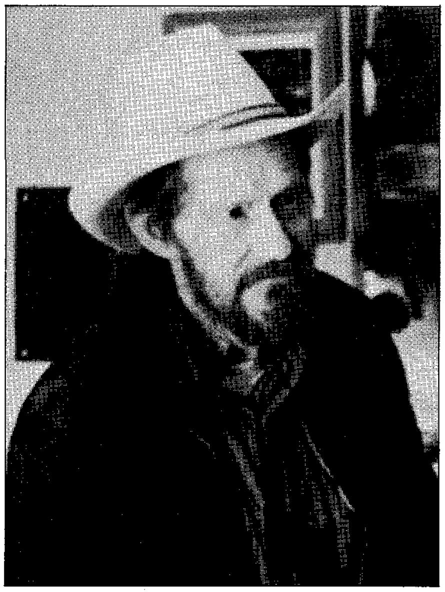
was this environment of *art* going on," he says. "I mean, it was really tangible. And you were right *in* the thing, especially on the Lower East Side. La Mama, Theatre Genesis, Caffe Cino, all those theaters were just starting. So that was a great coincidence. I had a place to just go and put something on without having to go through a producer or go through the commercial network. All of that was in response to the tightness of Broadway and Off Broadway, where you couldn't get a play done.

"Off-Off Broadway was just to see new work done; it wasn't done as a showcase to move it somewhere else. That came later. It was all in cahoots with poetry and jazz and all that. And actors. Actors wanted something new, too. People went to it from that community, with no thought about the future of it. It was kind of a phenomenon, 'cause it all happened right there, in that time, and took off like a shot."



Wanderer: *Shepard's father, Sam Rogers.*

Much of Shepard's style and his experiments with form were inspired by jazz musicians.

"Jazz could move in surprising territories, without qualifying itself," he says. "You could follow a traditional melody and then break away, and then come back, or drop into polyrhythms. You could have three, four things going on simultaneously. But, more important, it was an emotional thing. You could move in all these *emotional* territories, and you could do it with *passion.* You could throw yourself into a passage, and then you could calm down, then you could ride this thing, then you could throw yourself *in* again. There was form in a formless sense. Music communicates emotion better than anything else I know, just *anything!* Just bam! and there it is. And you can't explain exactly how the process is taking place, but you know for sure that you're hooked. Who can say why D minor affects you dif-

Photograph by Johnny Dark.

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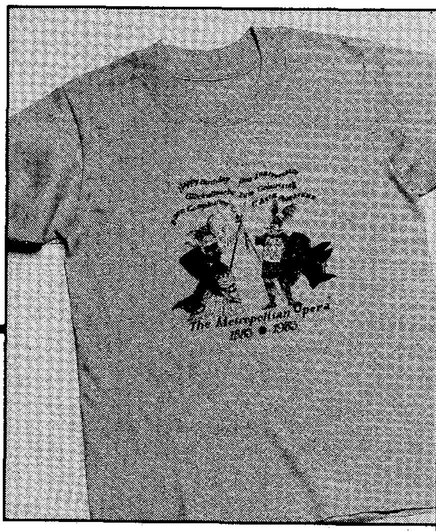
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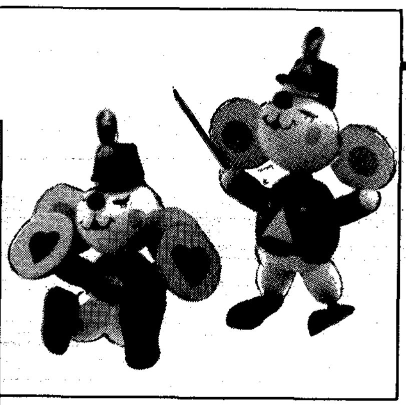

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ferently than C? But those chords definitely have emotional content that affects everybody, I think, in similar ways. Maybe not identically, but a violent piece of music is violent for most everybody, a peaceful piece is peaceful. Who can tell why that is?"

BUT WHILE SHEPARD EXPLORED jazz more deeply, another part of him began to rise in reaction. This would become a pattern, part of the circle.

"At first I was reacting against this notion that I wasn't sophisticated," he remembers. "You know, I didn't have this vast experience, this knowledge of what was going down. And I felt this urban thing was what was really happening. Jazz was what I wanted to dive into; it represented a kind of sophistication. Then after a while I started reacting against *that,* this whole jazz influence. You know: 'This is beatnik horses---,' I'd say, 'sitting around and snapping your fingers—what's *this* all about?' So I began to think rock 'n' roll represented another kind of back-to-a-raw-gut kind of American s----kicker thing. Then that came to a dead end. Now I'm back to country music, all the way full circle back to the simplest C-F-G changes. Hank Williams, he's more beautiful, more pure poet, than anyone else. Merle Haggard comes close. And George Jones, now there's a guy who can sing his ass off."

Fool for Love: *One of two current hits.*

Photograph by Gerry Goodstein.

The job at the Village Gate ended abruptly after three years. "I was stoned one night at the Gate and dumped a

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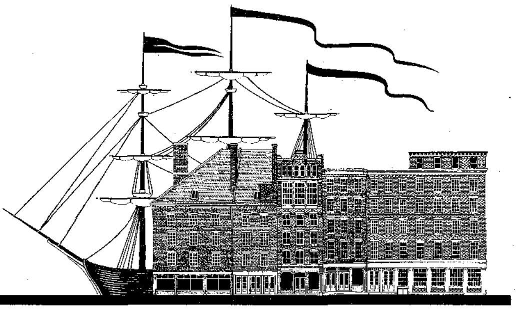

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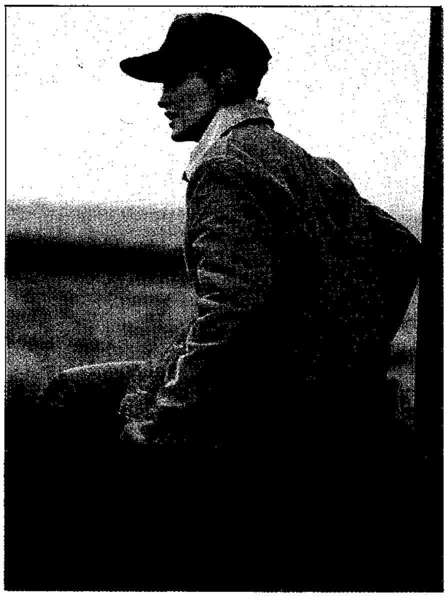
candle on this businessman," he says. "They had these candles on all the tables, and I think I cleared some whiskey-sour glasses off, and I knocked the candle over and just coated this guy with wax, and the maître d' fired me. They brought me into the kitchen and said, 'We can't handle this.' I think Gerry Mulligan was playing at the time." But by now Shepard had become a writer. He wasn't making much money as a writer, but he was a writer.

The East Village changed after 1966. Drugs arrived in a heavy way; Shepard was not immune. He tried most things. He also married the actress O-Lan Johnson in 1969, fathered a child (Jesse Mojo), then left his wife for an interlude with Patti Smith in the Chelsea Hotel. "Everything seemed to be shattering," he would say later. He was writing frantically, using a lot of drugs, playing drums in the Holy Modal Rounders, trying to mount his play *Operation Sidewinder* at Lincoln Center.



Farmhand: *Lange is co-producing* Country.

He and Patti Smith, legend has it, wrote *Cowboy Mouth* together. It's about a woman named Cavale who wants to turn a character named Slim into "a rock-and-roll Jesus with a cowboy mouth." The play is riddled with Slim's remorse at leaving his wife; the last word of dialogue in the play is "escape." After Shepard and Smith appeared in the play, at the American Place Theater in the spring of 1971, and *Operation Sidewinder* had been a terrible failure, and after the Holy Modal Rounders broke up, that's what Shepard did. He escaped. With his wife and child. And moved to England. He would be gone three years.

"My vision. I see. Even in the dark, I still see. Do you want to know what I see, Raul? It's the same thing I saw in Texas when I was a boy. The same thing I've always seen. I saw myself. Alone. Standing in open country. Flat, barren. Wasted. As

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far as the eyes could take in. Enormous country. Primitive. Screaming with hostility toward men. Toward us. Toward me. As though men didn't belong there. As though men were a joke in the face of it. I heard rattlesnakes laughing. Coyotes. Cactus stabbing the blue air. Miles of heat and wind and red rock where nothing grew but the sand. And far off, invisible little men were huddled against it in cities. In tiny towns. In organizations. Protected. I saw the whole world of men as pathetic. Sad, demented little morons moving in circles. Always in the same circles. Always away from the truth."

—Sam Shepard, *Seduced*

ENGLAND PROBABLY SAVED Shepard's life; it certainly matured and deepened his art. For more than three years, he, O-Lan, and Jesse lived in Shepherd's Bush and Hampstead while Sam raced a pair of greyhounds at tracks in Walthamstow and Birmingham, and wrote *Tooth of Crime* and *Geography of a Horse Dreamer*. His first contact in England was with director Charles Marowitz.

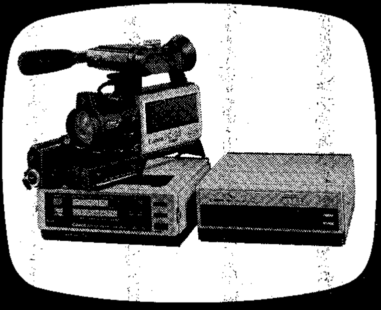
"I forget why I contacted him, because I hadn't known him before," Shepard says. "But when I got there I didn't know a soul. I knew the Who and the Stones—the music. But nobody else. I guess Marowitz's theater was the theater in London at the time that was doing new stuff. So I thought he'd be open to doing something new. And he was. But when we got into production, we had a big falling-out. He mounted the first production of *Tooth of Crime,* but he wanted to twist it in his direction, and we had a big falling-out. We did it later at the Royal Court."

A more profound influence was the director Peter Brook.

"I don't know him that well, and I've had only a few brief meetings with him, but he's had a real influence on me over the years," Shepard says. "He's phenomenal. He just fills you with more information than you can possibly take in in one sitting. And it all has this tremendous perspective, because he's digested the whole history of theater, and at the same time he's coming at it from the absolute grass roots. He's presented things to me that I still think about *now,* that were presented to me back in the early seventies."

Brook forced Shepard to think about certain essentials of his craft.

"For one thing, he asked me this very simple question: 'What is character?' He just asked me that directly. And it started a whole kind of thought in me about it that is still going on. The simplicity of it, and the mystery of it. What exactly is character? We use terms like that all the time without really knowing exactly what we're talking about. When I started writing, I wasn't interested in



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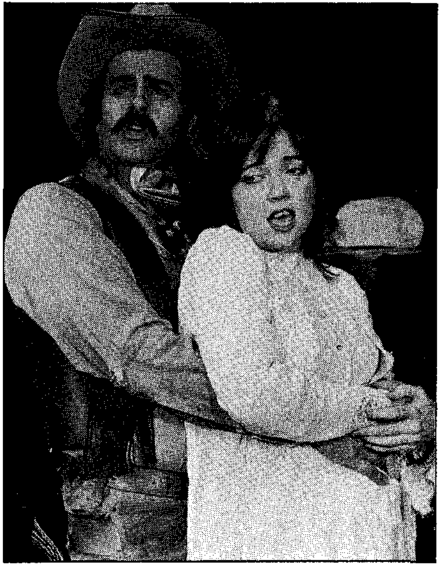
character at all. In fact, I thought it was useless, old-fashioned, stuck in a certain way.

"In fact, I preferred a character that was constantly unidentifiable, shifting through the actor, so that the actor could almost play anything, and the audience was never expected to identify with the character. There's something to be said for that too. But I had broken away from the idea of character without understanding it. Do you see what I mean?"

From the perspective of London, Shepard began to think, as many expatriates had done before him, about America, about New York, about the West, about his reactions to his own country through his work. He became more conscious of craft, of working hard at writing, and he developed some distance from his own early work.



Another side: *Shepard's wife, O-Lan.*

"I think of them now as survival kits, in a way," he says of the first plays. "They were explosions that were coming out of some kind of inner turmoil in me that I didn't understand at all. There are areas in some of them that are still mysterious to me. I don't want to make them sound cathartic, because they weren't. They were just these things that came out of the situation inside me that needed a kind of expression. They were just survival techniques, a means of putting something outside rather than having it all inside."

When at last it was time to come home, Shepard didn't return to the Lower East Side. He and the family circled home to California, where they took a house in Marin County. Shepard was soon working with the Magic Theater, in San Francisco. His father-in-law, Johnny Dark, moved in; other relatives came around; it sounds like a household out of Chekhov, a playwright Shepard doesn't care for (he likes Sophocles, Brecht, Peter Handke, Strindberg).

In 1975, he took a break and went on

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the road for six weeks with Bob Dylan and the Rolling Thunder Revue, ostensibly to help write the script for a movie that Dylan and the others would make while touring small towns in the Northeast. It became impossible to make the movie in the turbulent atmosphere of the road, but some of the footage became part of *Renaldo and Clara,* Dylan's home movie. It marked Shepard's debut as a movie actor.

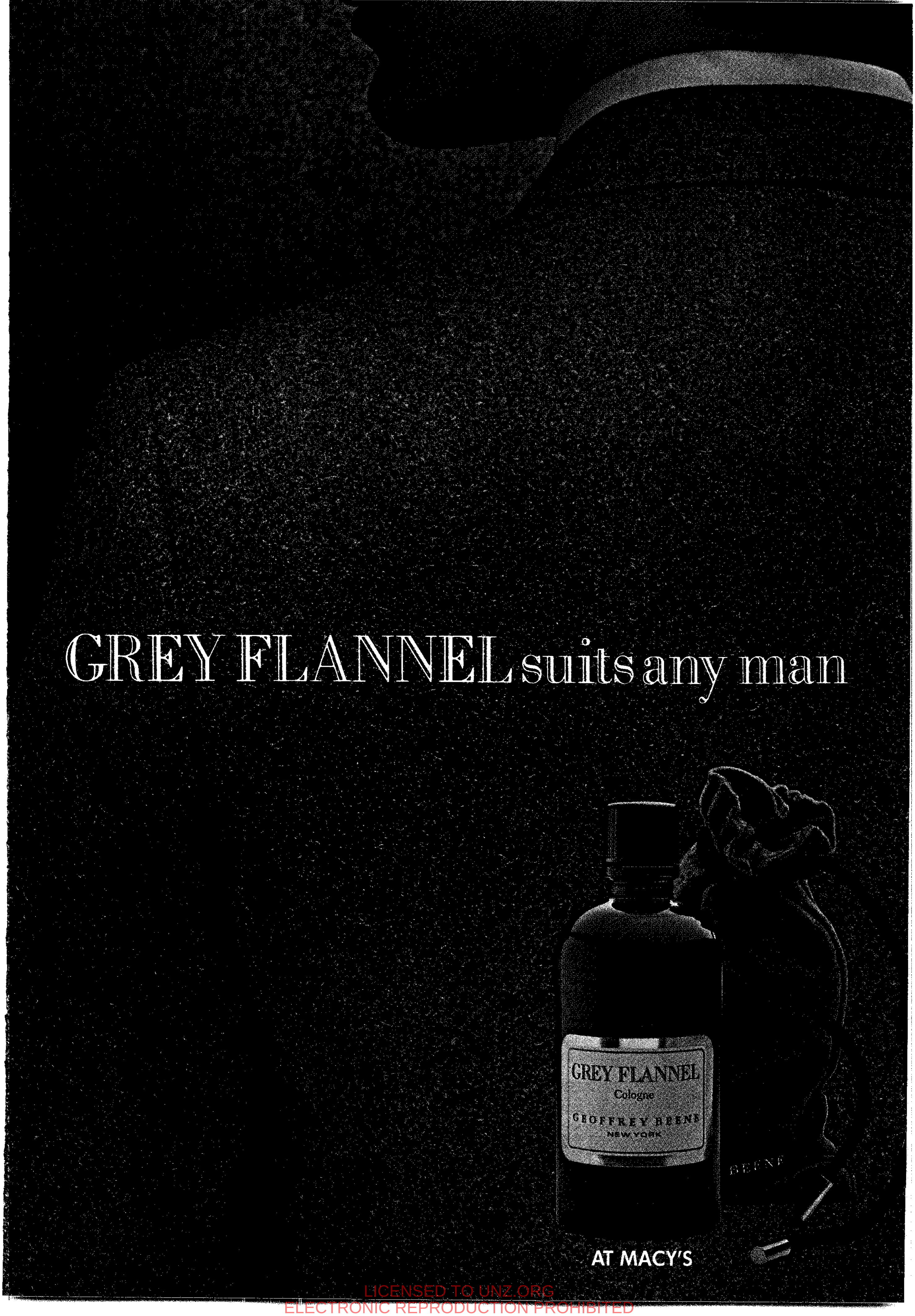
"It got real crazy out there," Shepard says now. "But it was . . . fun? Is that the word?"

At one point on the road, he wandered into the Combat Zone, in Boston, with writer Larry Sloman and found himself among punk-rockers and their fans, who chose to watch a group called the Tubes while Dylan and Joan Baez and Joni Mitchell and Roger McGuinn were a few blocks away. For the first time, Shepard began to feel old. In his book about the tour, he mused,

> What are all those kids doing watching this s--- when they could be hearing good music? What do they care about good music? What do they care about a bunch of West Village folk singers from the Sixties? They wanna see some action. They wanna see brains dripping from the ceiling. Is this that generation stuff that you hear about all the time? What's going on anyway? Am I part of the old folks now? Is Dylan? Is Dylan unheard of in certain circles? Like Frank Sinatra? Bing Crosby? Is this time flying? Is this time flying right past us on all sides? Can anybody see what's really going on?

HE CAME BACK OFF THE road, started writing hard, and then in 1976 his life changed. Director Terrence Malick asked him to act with Brooke Adams and Richard Gere in *Days of Heaven.* Shepard's experience with the movies had been grim; he had done a script for Michelangelo Antonioni's *Zabriskie Point* that was thrown away; a script for Mick Jagger called *Maxagasm* was never made, and neither was *The Bodyguard,* for Tony Richardson. He had written and completed a Robert Frank movie called *Me and My Brother,* but his vision of the movie world was probably best expressed at the end of *Angel City,* when a Hollywood producer begins to cover the stage with oozing green slime. But he liked Malick's work, and agreed to do the part. Shepard discovered that he had some talent, a strong presence onscreen, and a little fear too.

"There's a definite fear about being diminished through film," he says. "It's very easy to do too much of it, to a point where you're lost. Image-making is really what film acting is about. It's image-making, as opposed to character-making, and in some cases it's not true. The real fine actors can go in there and do it. But there is so much imagery involved that you do feel that some-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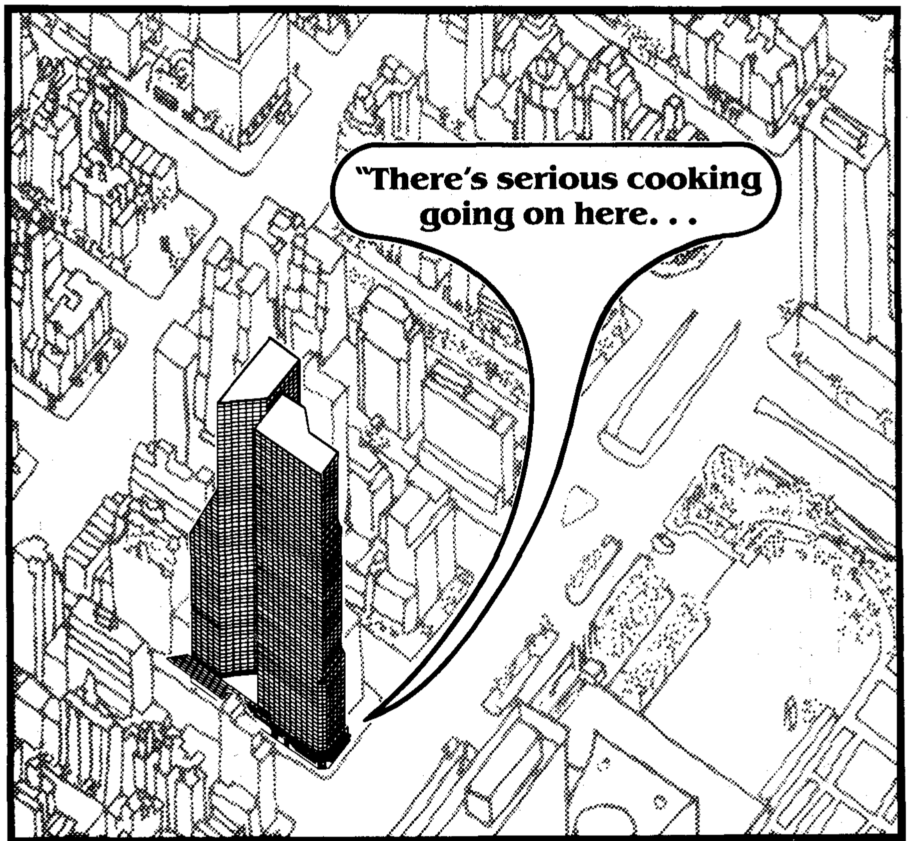
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thing has definitely been taken away."

Shepard often laughs at himself when he talks about his acting. "There's something about acting in film that's a dubious achievement. I mean, I've only done six films, so I really don't think I'm any kind of an authority on acting. There are some fine actors working in movies. But the tradition that I grew up in—in the New York theater—was dead set against this style of acting, which is basically behaviorism."

In spite of his doubts, Shepard clearly can become a major star—if he wants it. His lean, laconic performance in *The Right Stuff* moved him solidly into the moviegoing public's imagination and seems certain to bring him an Academy Award nomination. But he was also very good in *Frances,* which starred Jessica Lange. When the film was being made, in 1981, Miss Lange was living with Mikhail Baryshnikov, with whom she'd had a child. Her fierce, heartbreaking performance in *Frances* (along with her quite different part in *Tootsie*) had vaulted her to stardom a year before it happened to Shepard. Last winter, Shepard left his wife and son in California and moved to Santa Fe, New Mexico, where he now lives with Lange and her son, not far from the desert home of Shepard's father. In some New York places, this raised the inevitable question, Can a former Village Gate busboy find true love in the arms of a former Lion's Head waitress? Everybody south of 14th Street certainly hopes so.

"Ah, hell, who knows what's gonna happen?" he says. "Nobody ever knows."

After *The Right Stuff,* and the reviews, and the pictures in the big magazines, does Shepard think of himself now as a writer who acts or an actor who writes?

"I'm a writer," he says. "The more I act, the more resistance I have to it. Now it seems to me that being an actor in films is like being sentenced to a trailer for twelve weeks. With people walking around with walkie-talkies, banging on your door. I don't like the kind of feeling of entrapment that you have to go through to make a film. It's just an imbalance between the few moments of satisfaction that you get playing the part. I don't know if I'll do it much longer." Pause. "But then, it's also insidious. There's this whole temptation of . . . here's another project, here's another project.

"It's all very tempting. I think you have to find a way to refuse much, much more than you accept, just in order to keep going with your own work."

After *Country* finishes shooting, Shepard plans to work again with Joseph Chaikin, the only man he has ever felt comfortable with as a collaborator.

"And after that," he says, "I want to write a comedy. Something funny. Like Laurel and Hardy." ■

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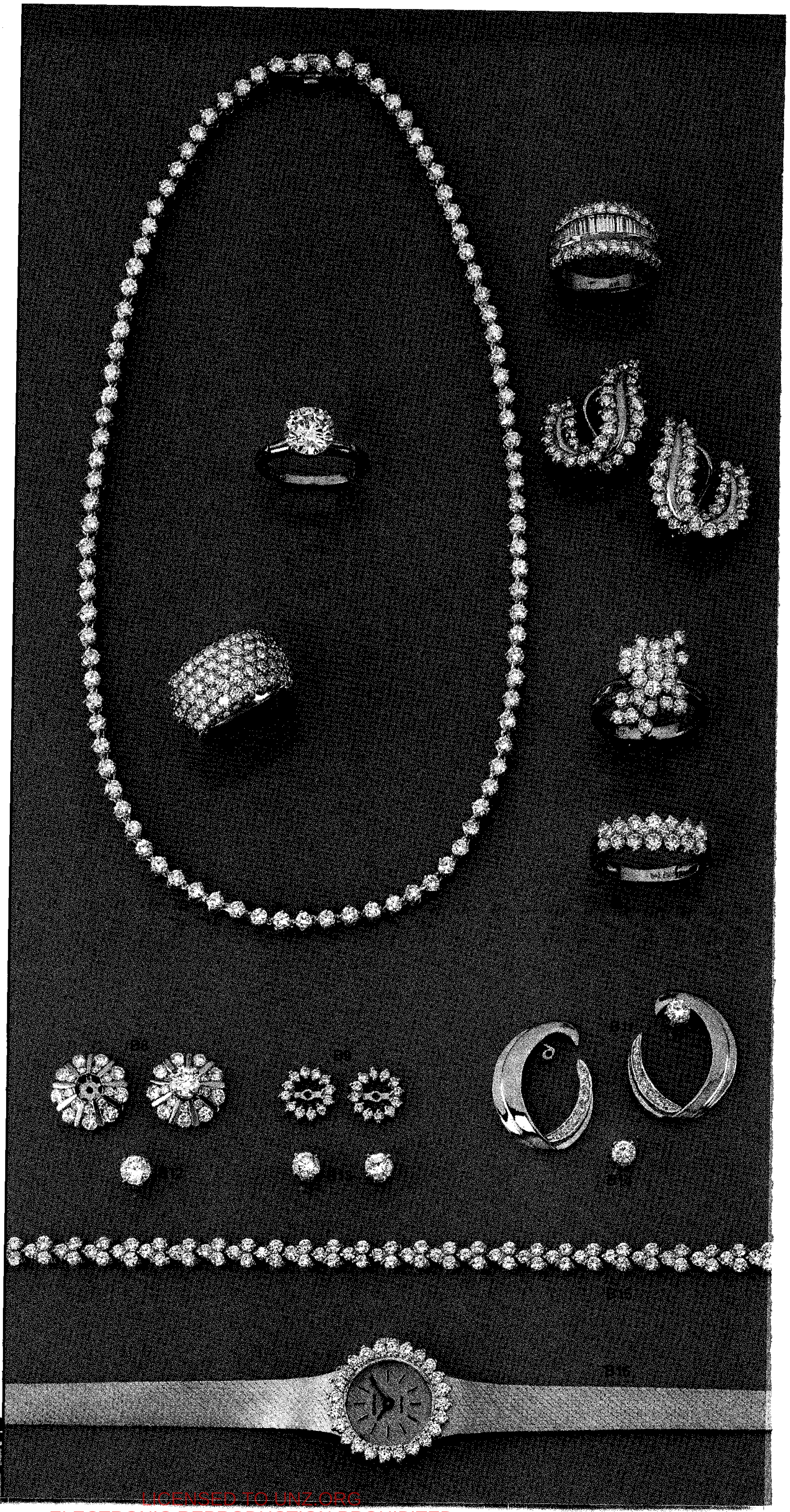

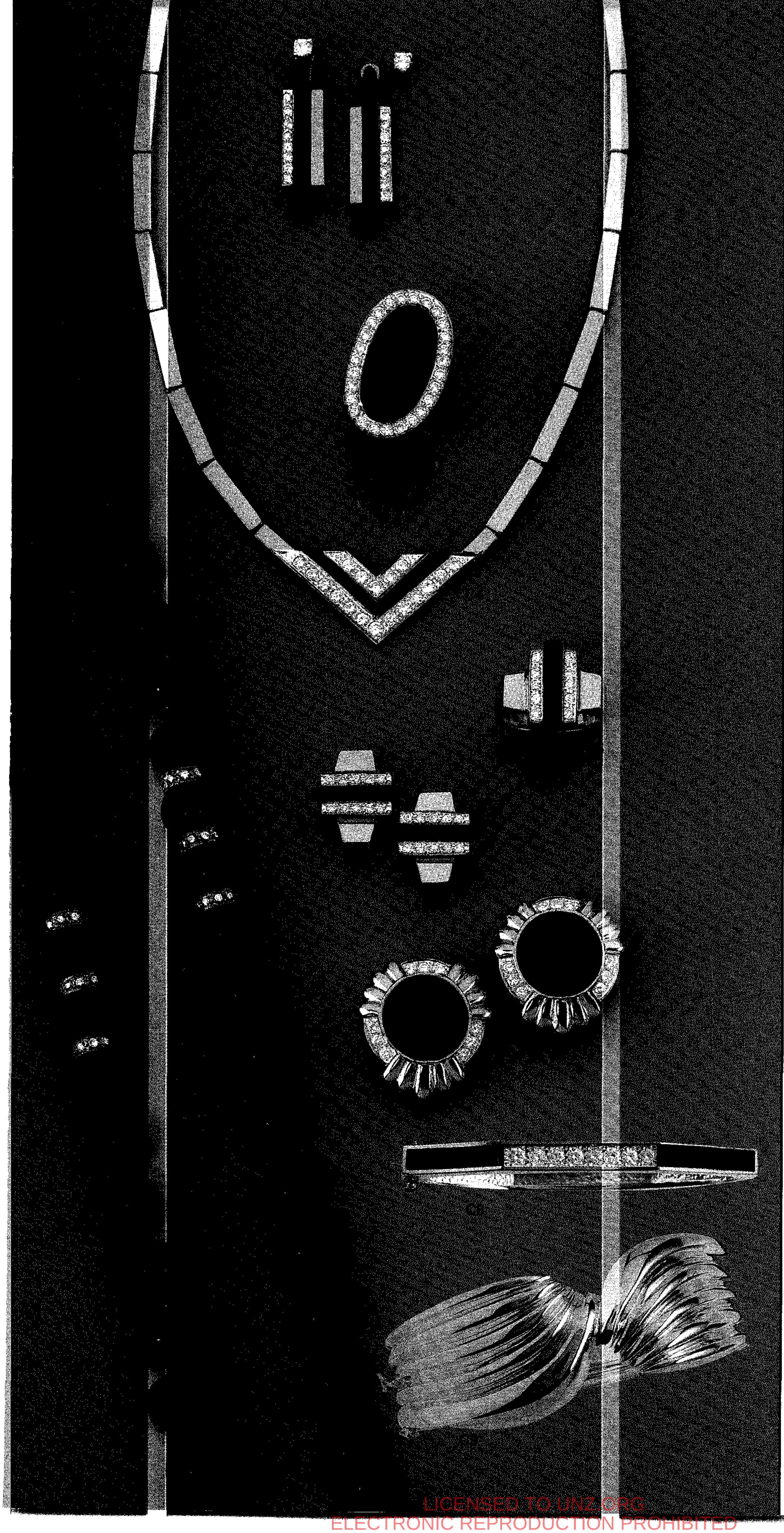

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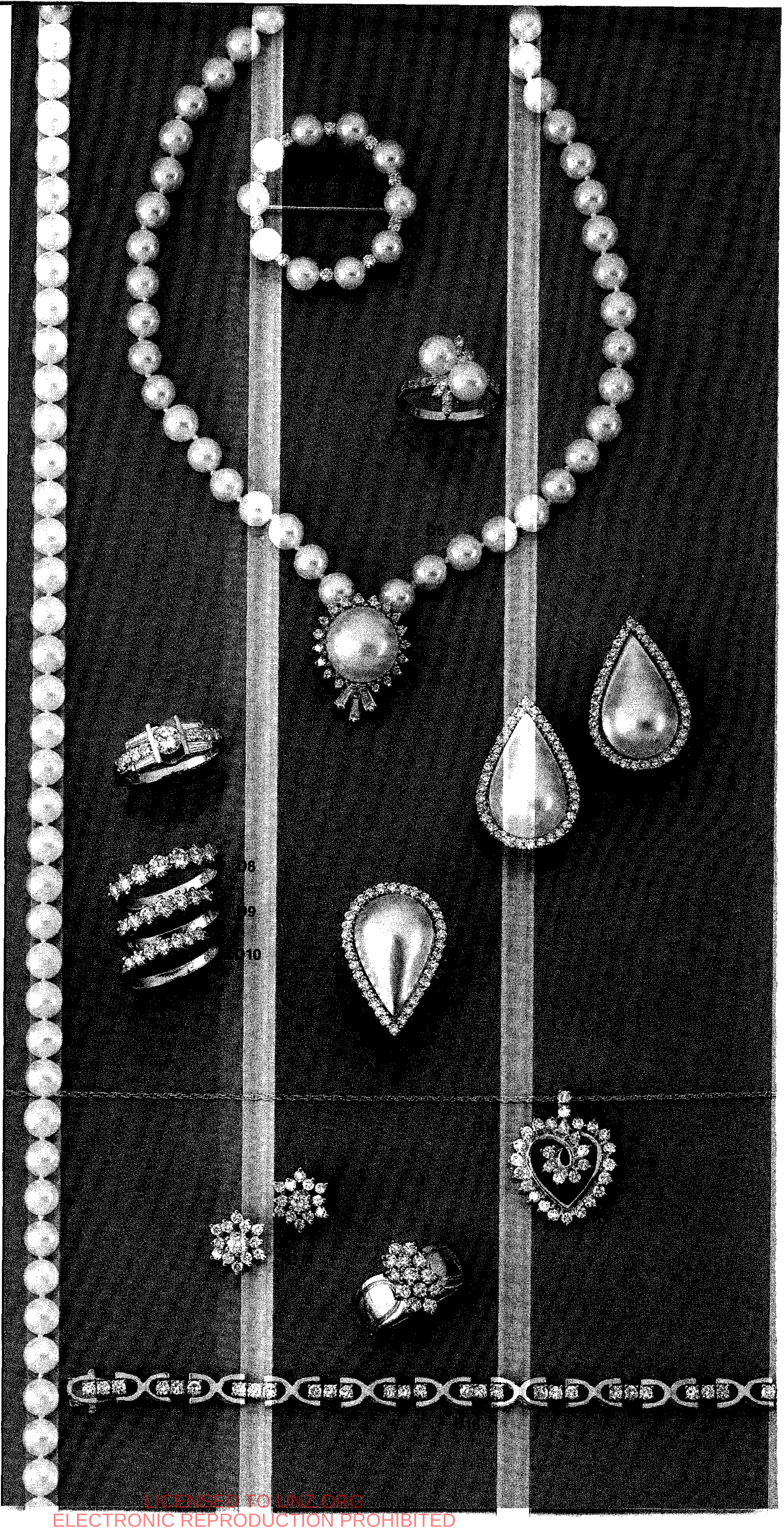

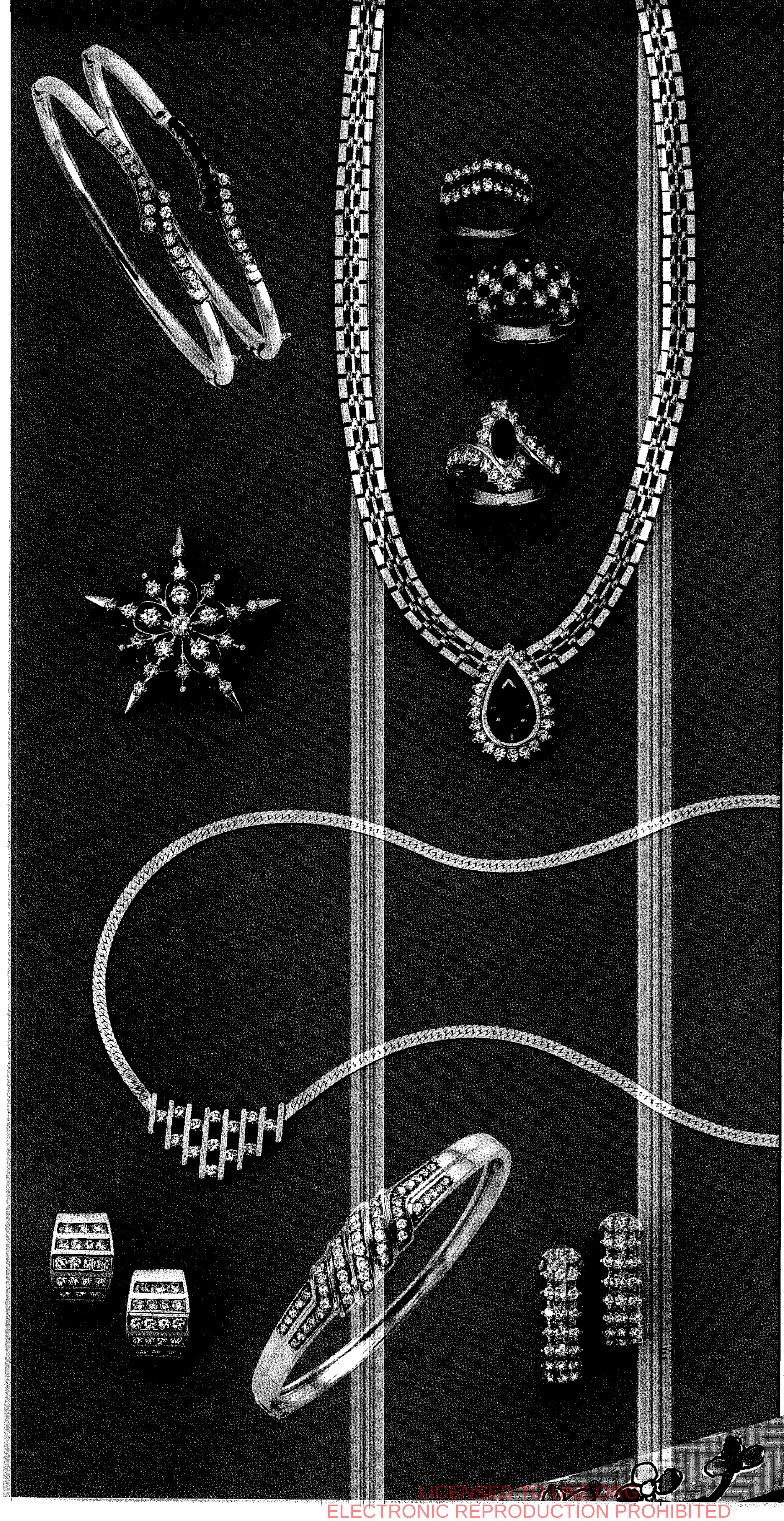

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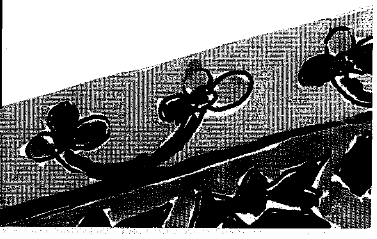

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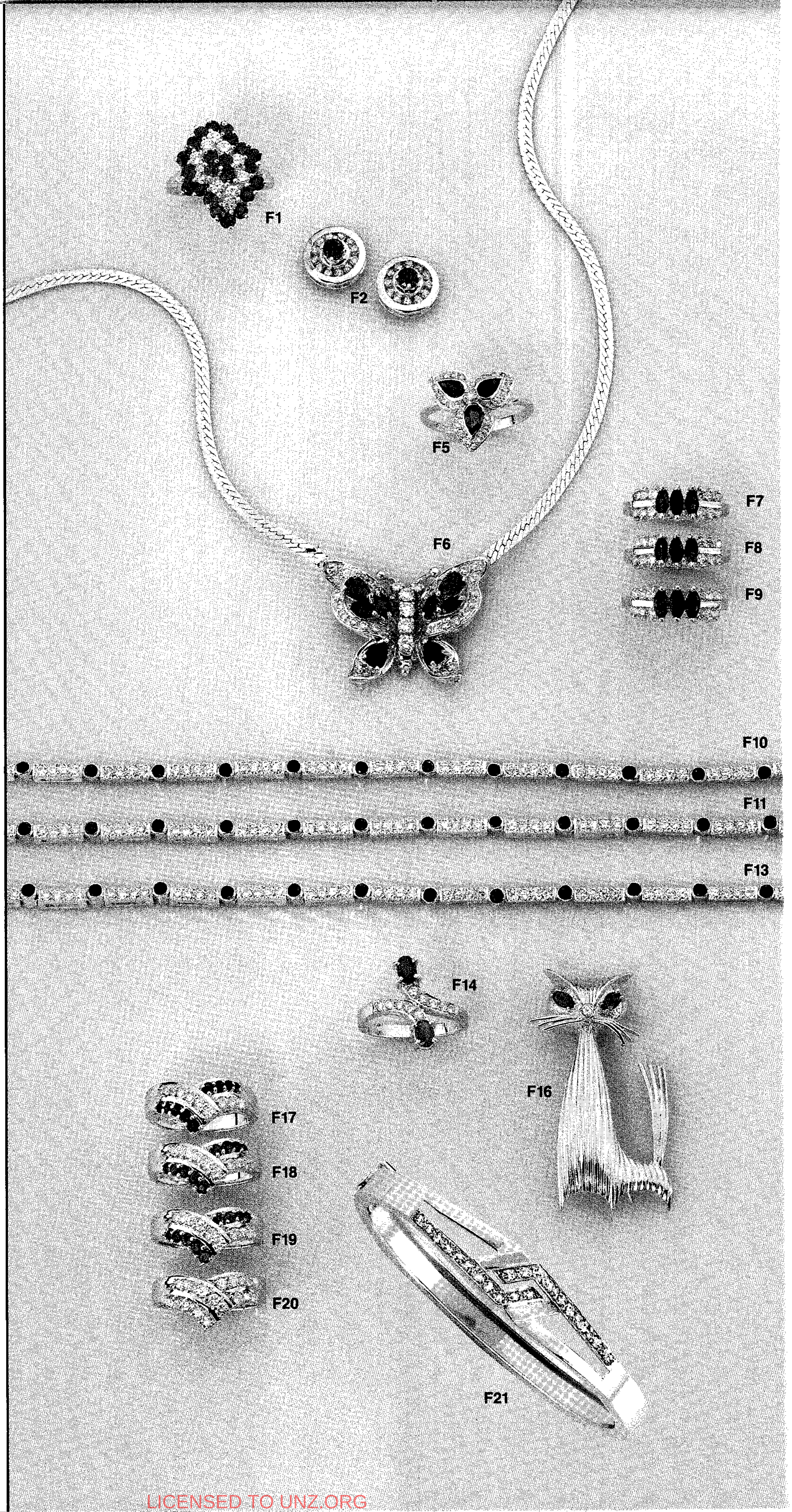

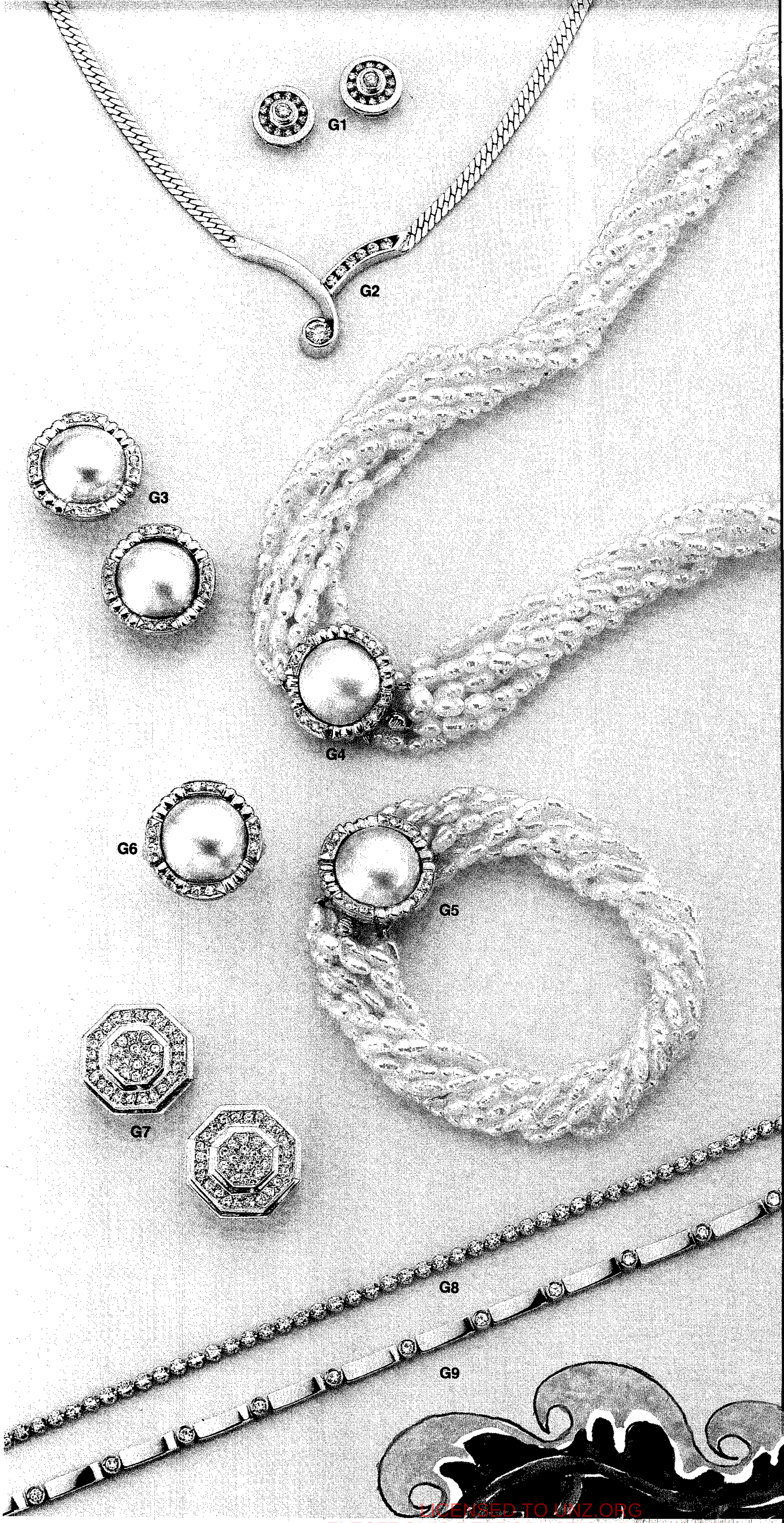

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H4. 14 karat gold shortener clasp allows you to adapt any 30 inch or longer necklace into a choker as shown. $85.
H5. Hematite, 14 karat gold and cultured pearl necklace. 30 inch strand. $135.
H6. Delicate 14 karat gold 32″ chain necklace features garnet, amethyst, citrine, peridot, and aquamarine stones. $300.
H7. Garnets, cultured freshwater pearls and 14 karat gold form a 32 inch necklace $85. Available as 16 inch necklace. (**H8.**) $45. As a 7 inch bracelet. (**H9.**) $25.
H10. Hematite, black onyx and 14 karat gold bead bracelet. $50.
H11. Garnet, hematite and 14 karat gold earrings.* $38.
H12. Fashionable garnet and 14 karat gold earrings.* $60. Also with amethyst. (Not shown.) (**H13.**) $60.
H14. Garnets and diamonds on a 14 karat gold ring. $100.
H15. Amethysts, aquamarines and garnets form pretty 14 karat gold earrings.* $120.
H16. Lovely aquamarine, 14 karat gold and diamond earrings.* $275.
H17. Oval-cut aquamarine and diamonds set in 14 karat gold ring. $275.
H18. 14 karat gold ring glitters with a garnet, amethyst, aquamarine, peridot and citrine. $75.
H19. Amethyst ring with diamonds in 14 karat gold. $250.
H20. Amethyst earrings in 14 karat gold with diamonds. $75.
H21. 14 karat gold bracelet with genuine garnet, aquamarine, smoky quartz, amethyst, peridot and citrine stones. $100.
H22. A rainbow of color: beautiful 14 karat gold rope bracelet accented with a garnet, aquamarine, amethyst, peridot and citrine. $325.

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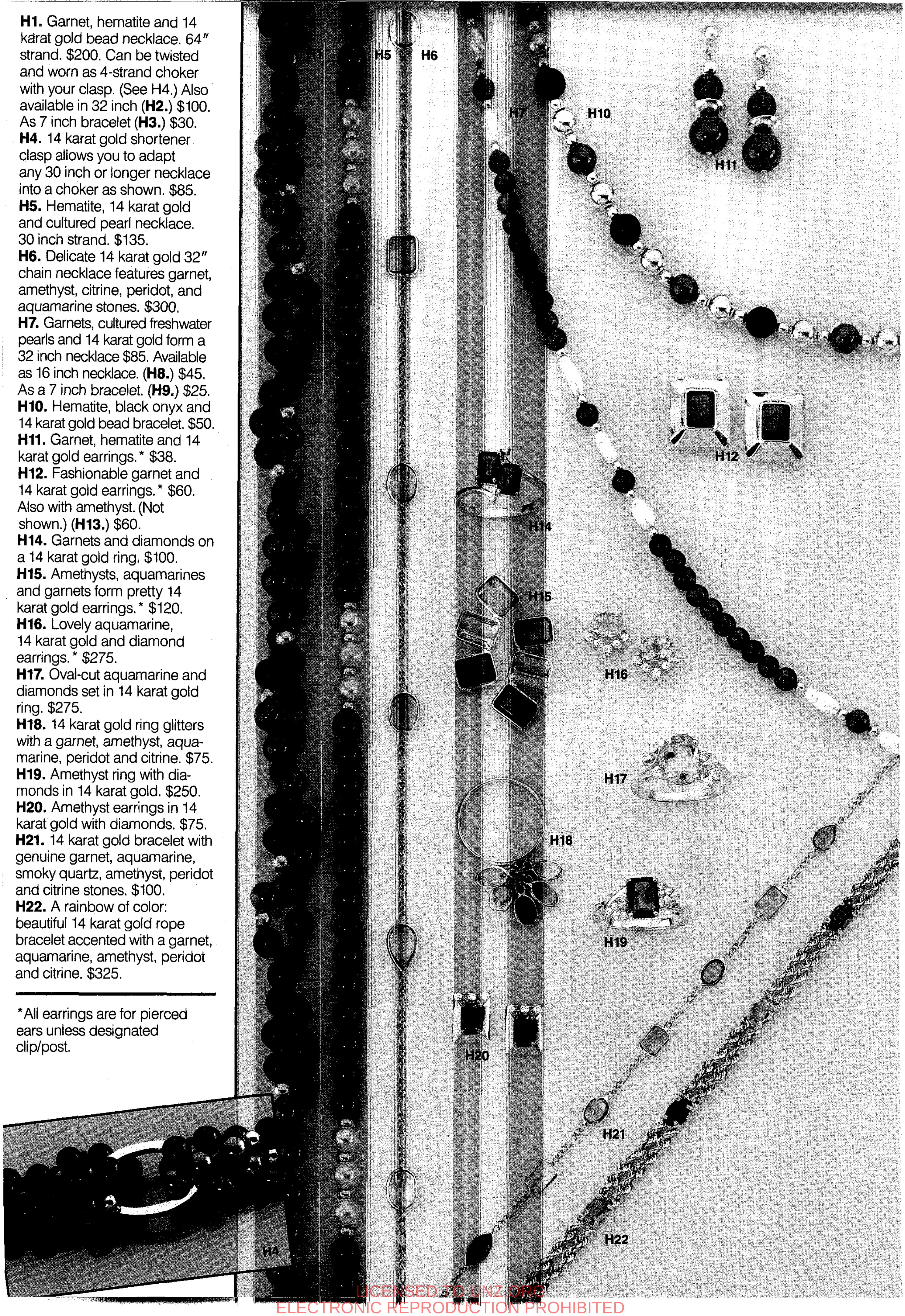
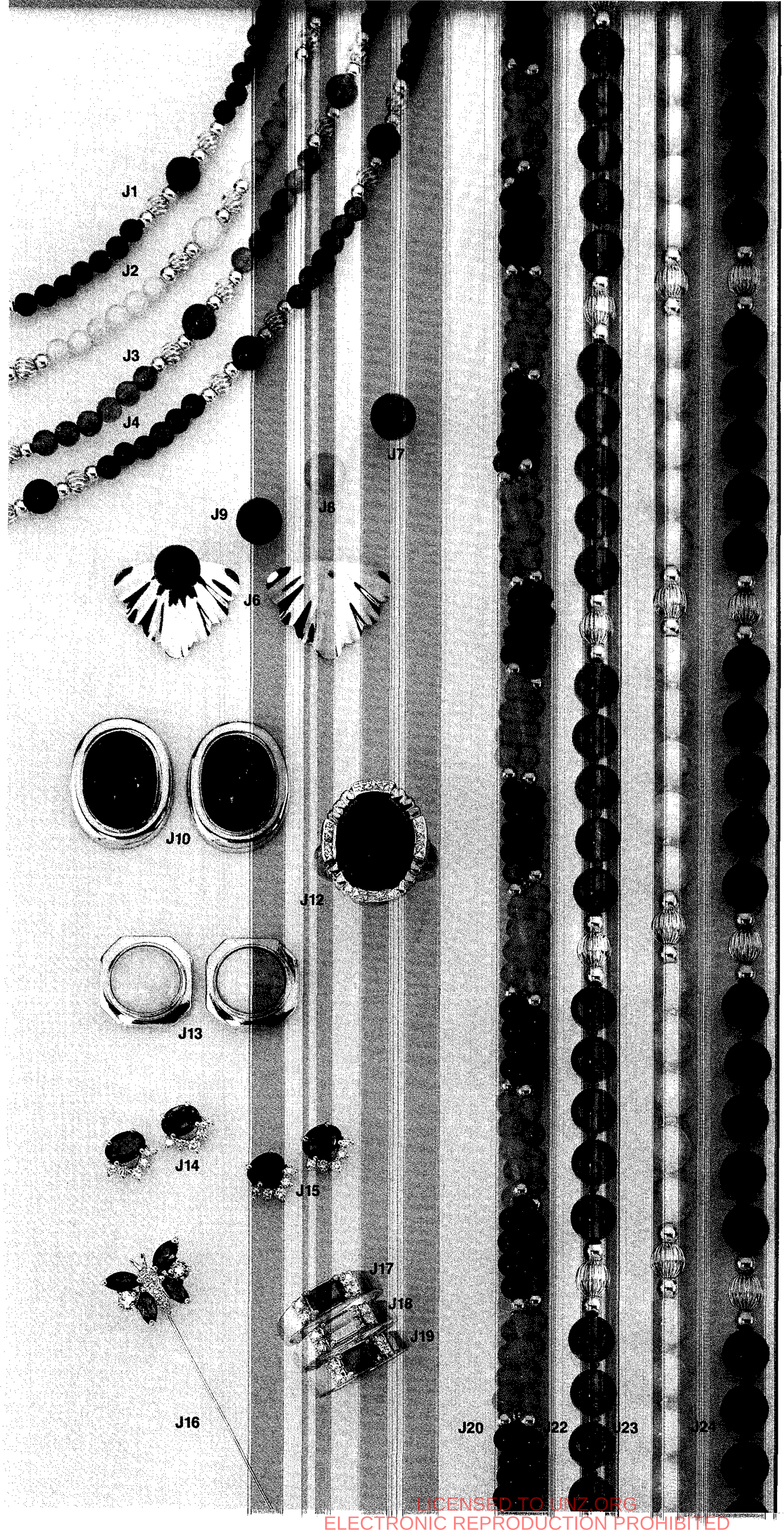
*All earrings are for pierced ears unless designated clip/post.





Creative color!

J1. Sodalite and 14 karat gold bead bracelet. $33.

J2. Coral and 14 karat gold bead bracelet. $33.

J3. Amethyst and 14 karat gold bead bracelet. $33.

J4. Garnet and 14 karat gold bead bracelet. $33. Also available with black onyx and 14 karat gold. (**J5.**) $33.

J6. Fashionable, lightweight, 14 karat gold earring jackets. (Studs not included.) $30.

J7. 8mm. amethyst and 14 karat gold earrings. $25.

J8. 8mm. coral and 14 karat gold earrings. $25.

J9. 8mm. lapis and 14 karat gold earrings. $25.

J10. Bold lapis lazuli and 14 karat gold earrings. $125. Also available with black onyx. (**J11.**) $100. (Not shown.)

J12. Lapis lazuli ring set in 14 karat gold with diamonds. $350.

J13. Geometric 14 karat gold earrings with coral. $135.

J14. Classic garnet and diamond earrings set in 14 karat gold. $230.

J15. Lovely amethyst and diamond earrings set in 14 karat gold. $235.

J16. Pretty butterfly stickpin with garnets, amethysts, aquamarines and diamonds in 14 karat gold. Includes a goldtone "clutch." $150.

J17. 14 karat gold stackable ring features a garnet and diamonds. $135. Ring available in sizes 5,6,7 only.

J18. 14 karat gold stackable ring features an aquamarine and diamonds. $150. Ring available in sizes 5,6,7 only.

J19. 14 karat gold stackable ring features an amethyst and diamonds. Ring available in sizes 5,6,7 only. $135.

J20. Four strands of amethyst, garnet and 14 karat gold beads create a stunning 15″ twisted choker. $180. Also available as a 7″ bracelet. (**J21.**) $100.

J22. Amethysts and 14 karat gold beads form a pretty 30 inch necklace. $265.

J23. Coral and 14 karat gold beads form a basic 30 inch necklace. $250.

J24. Lapis lazuli and 14 karat gold beads form a classic 30 inch necklace. $275.

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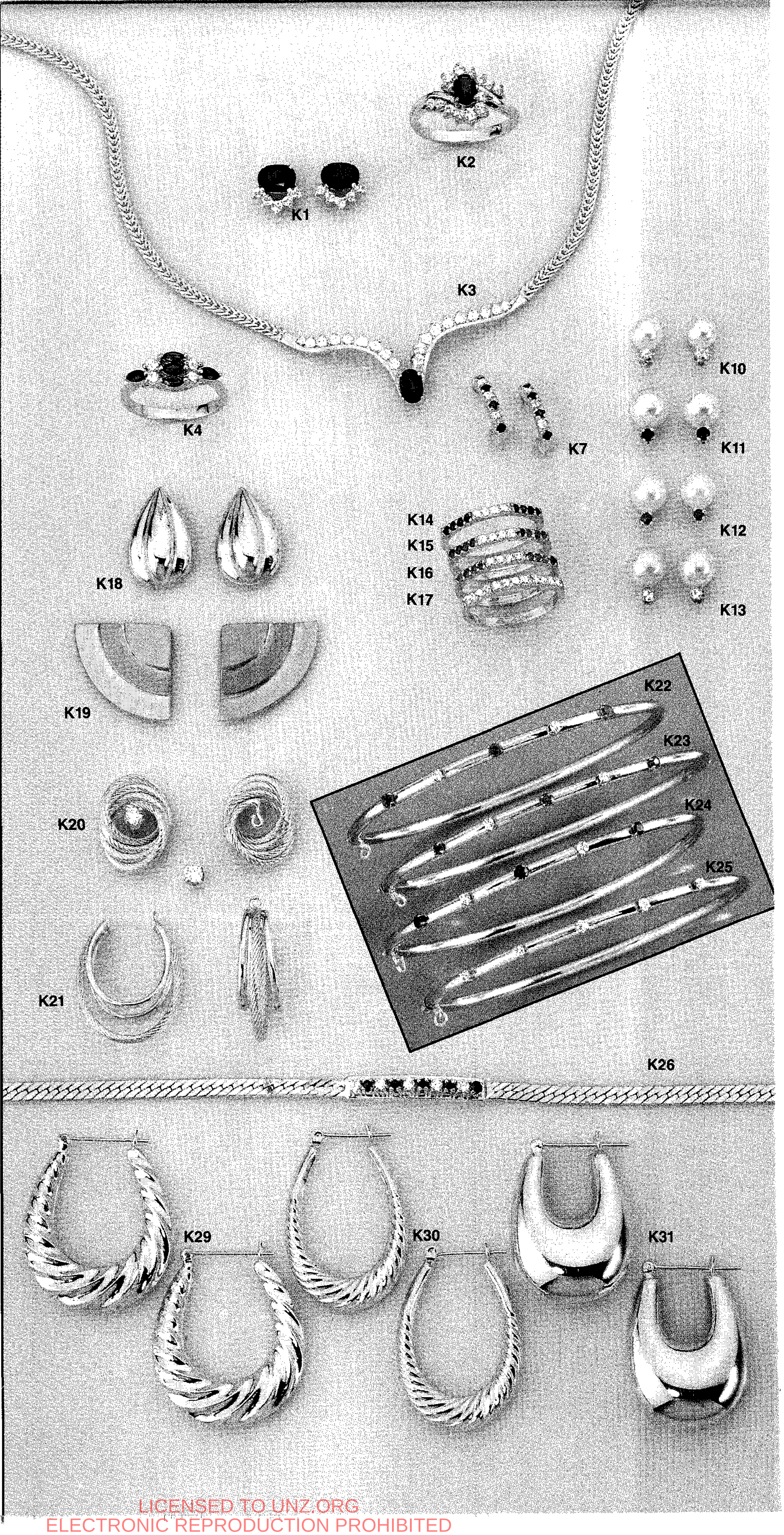
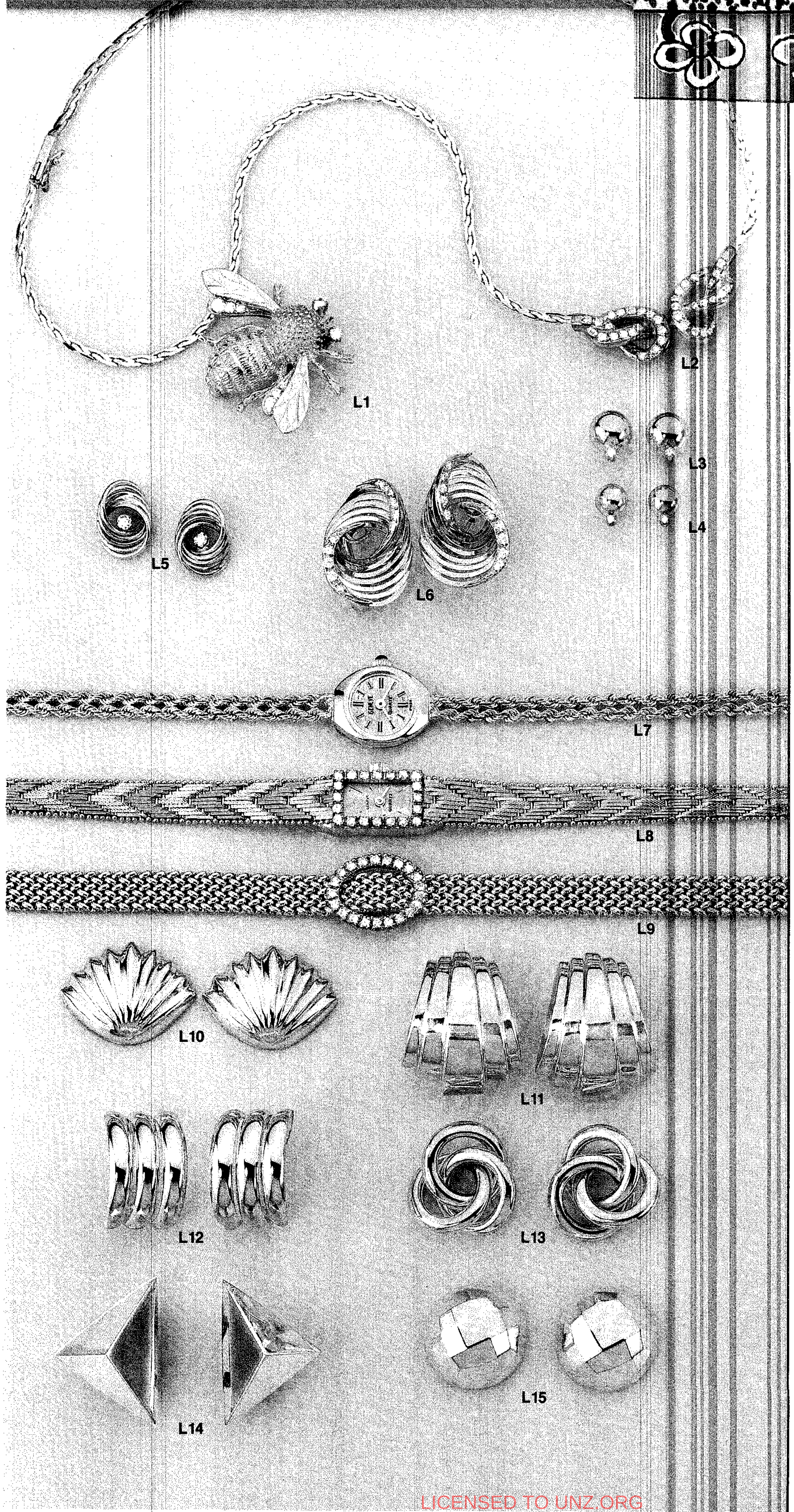
*All earrings shown are for pierced ears. Clip/post designates for both non-pierced and pierced ears.

K1. Sapphires and diamonds on 14 karat gold earrings. $360.
K2. An oval sapphire, surrounded with diamonds, on a 14 karat gold ring. $465.
K3. Pretty 14 karat gold and sapphire necklace with .85 carat of diamonds. $995.
K4. Sapphire, diamond and 14 karat gold ring. $225. Available with emeralds. (**K5.**) $250. Also with rubies. (**K6.**) $225.
K7. Sapphires and diamonds form 14 karat gold ½ hoop earrings. $175. Also available with emeralds. (**K8.**) $175. With rubies. (**K9.**) $175.
K10. 5mm cultured pearl, diamond and 14 karat gold earrings. $28.
K11. 6½mm cultured pearl, 14 kt. gold and sapphire earrings. $25.
K12. 6½mm cultured pearl, ruby and 14 karat gold earrings. $25.
K13. Classic earring. 7mm cultured pearl with diamond accents in 14 karat gold. $110.

Delicate bands.
Wear 1, 2, 3 or all 4 together!

K14. Sapphires, diamonds and 14 karat gold. $100.
K15. Rubies, diamonds and 14 karat gold ring. $100.
K16. Emeralds, diamonds and 14 karat gold ring. $100.
K17. Classic band of diamonds set in 14 karat gold. $140.
K18. 14 karat gold teardrop button earrings. $40.
K19. Fan-shaped earrings of 14 karat yellow, white, pink gold. $45.
K20. Knotted rope 14 karat gold earring jackets to wear with your studs. $55. Studs not included.
K21. 14 karat gold triple hoop earring jackets for your studs. $45.
K22. Emeralds and diamonds grace a 14 karat gold bangle bracelet with safety chain. $150.
K23. Rubies and diamonds sparkle on a 14 karat gold bangle bracelet with safety chain. $150.
K24. Sapphires and diamonds accent a 14 karat gold bangle bracelet with safety chain. $150.
K25. Diamonds and 14 karat gold combine for a brilliant bangle bracelet with safety chain. $175.
K26. Diamonds and sapphires crown a 14 karat gold herringbone bracelet. $350. Also with rubies and diamonds. (**K27.**) $350. With emeralds and diamonds. (**K28.**) $375. (Not shown.)
K29. Textured 14 karat gold hoop earrings. $75.
K30. Twisted hoop earrings of 14 karat gold. $55.
K31. Bold, shiny 14 karat gold hoop earrings. $100.





L1. Dramatic 14 karat gold bee pin with diamond eyes. $375.
L2. Elegant 14 karat gold necklace features a diamond-accented center of both yellow and white 14 karat gold. .60 carat diamonds. $825.
L3. Gleaming 8mm ball earrings of 14 karat gold with diamond accents. $75.
L4. Pretty 6mm ball earrings of 14 karat gold with diamond accents. $35.
L5. 14 karat gold knot earrings with diamonds. $45.
L6. Graceful swirl earrings of 14 karat gold, highlighted by diamonds. Clip/post.* $350.
L7. Classic 14 karat gold watch on a rope bracelet with a Swiss quartz movement. $425.
L8. Swiss quartz watch accented with diamonds on a 14 karat white, yellow and pink gold band. $975.
L9. Pretty oval of diamonds crowns a 14 karat gold mesh bracelet. $950.
L10. Fluted 14 karat gold button earrings. $65.
L11. Fashionable sculptured 14 karat gold earrings. Clip/post.* $195.
L12. Triple strand 14 karat gold half-hoop earrings. $90.
L13. Bold 14 karat gold love knot earrings. $125.
L14. Sleek, contemporary pyramid earrings of 14 karat gold. Clip/post.* $160.
L15. Faceted 14 karat gold button earrings. $85. Also available with clip/post.* (**L16.**) $125.

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Gold and diamonds... what brilliant gift ideas!

M1. Diamonds add dazzle to a geometric 14 karat gold bangle bracelet. $400.
M2. Sleek 14 karat gold bangle bracelet in a classic geometric design. $185.
M3. Diamonds highlight 14 karat gold hoop earrings. $325.
M4. Diamonds mark the center of this boldly geometric 14 karat gold ring. $250. Ring available sizes 5,6,7,8 only.
M5. Very exciting 14 karat gold necklace centered with ½ carat of diamonds. $550.
M6. Diamonds grace the center of this beautiful 14 karat gold necklace. $325.
M7. Delicate diamond cross on a 14 karat gold 15 inch chain. $150.
M8. Contemporary 14 karat gold heart on a fine 14 karat gold 30 inch chain. $100.
M9. Gleaming 14 karat gold hoop earrings with diamond accents. $150.
M10. Classic 14 karat gold bow pin gracefully tied with a diamond knot. $250.
M11. Pretty 14 karat gold bow earrings with diamonds. $75.
M12. Romantic 14 karat gold heart charm with bow diamond accents. $70.
M13. 1/2 carat diamond snowflakes glisten on lovely 14 karat gold earrings. $375.
M14. Heart necklace features ½ carat of diamonds on a 14 karat gold chain. $420.
M15. Pretty 14 karat gold ring shines with ½ carat of diamonds. $435.
M16. Textured 14 karat gold love knot earrings with diamond centers. $175.
M17. Sparkling diamond heart crowns a shiny 14 karat gold ring. $375. Ring available sizes 5,6,7,8 only.
M18. *Glittering diamonds and* 14 karat gold link to form an elegant ring. $100.

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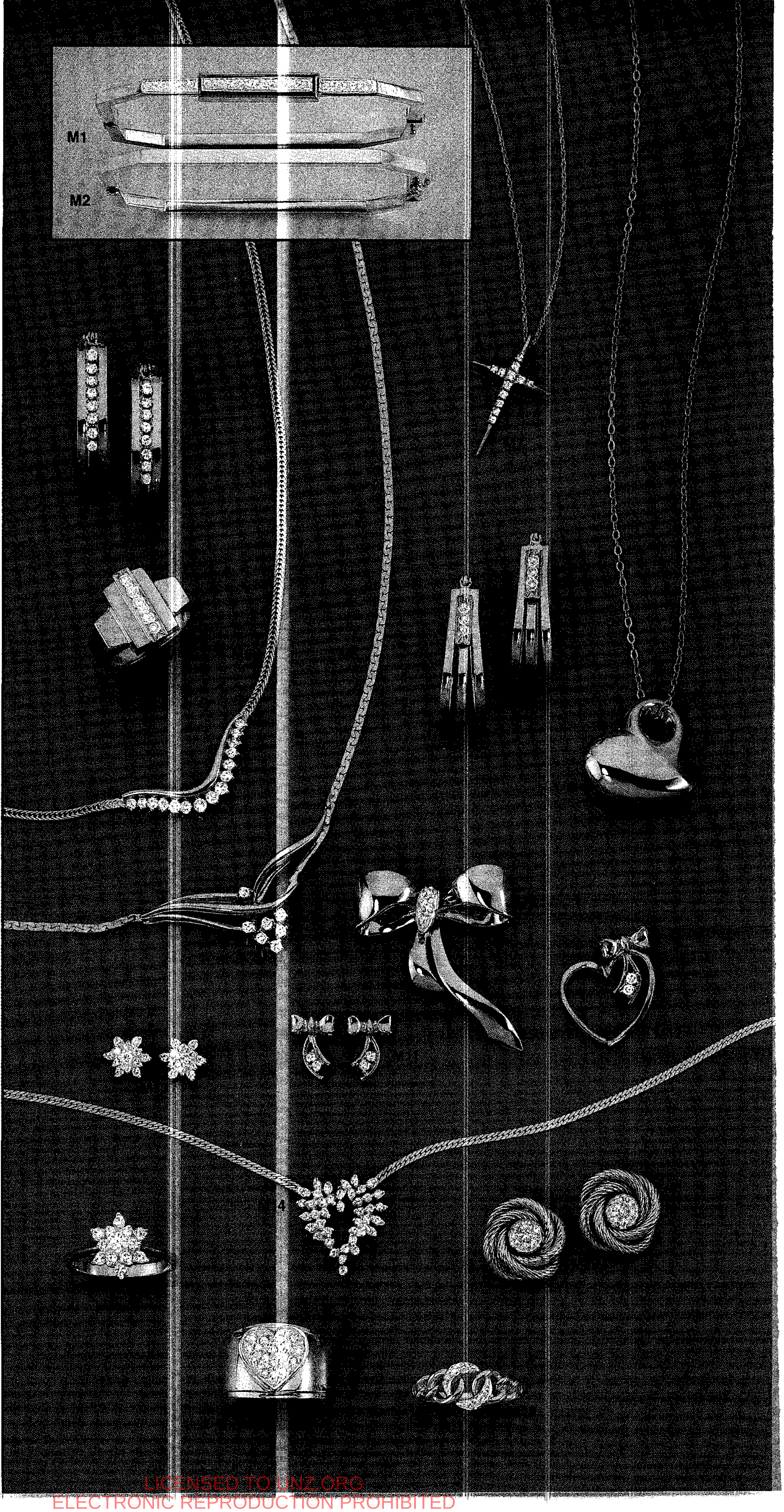

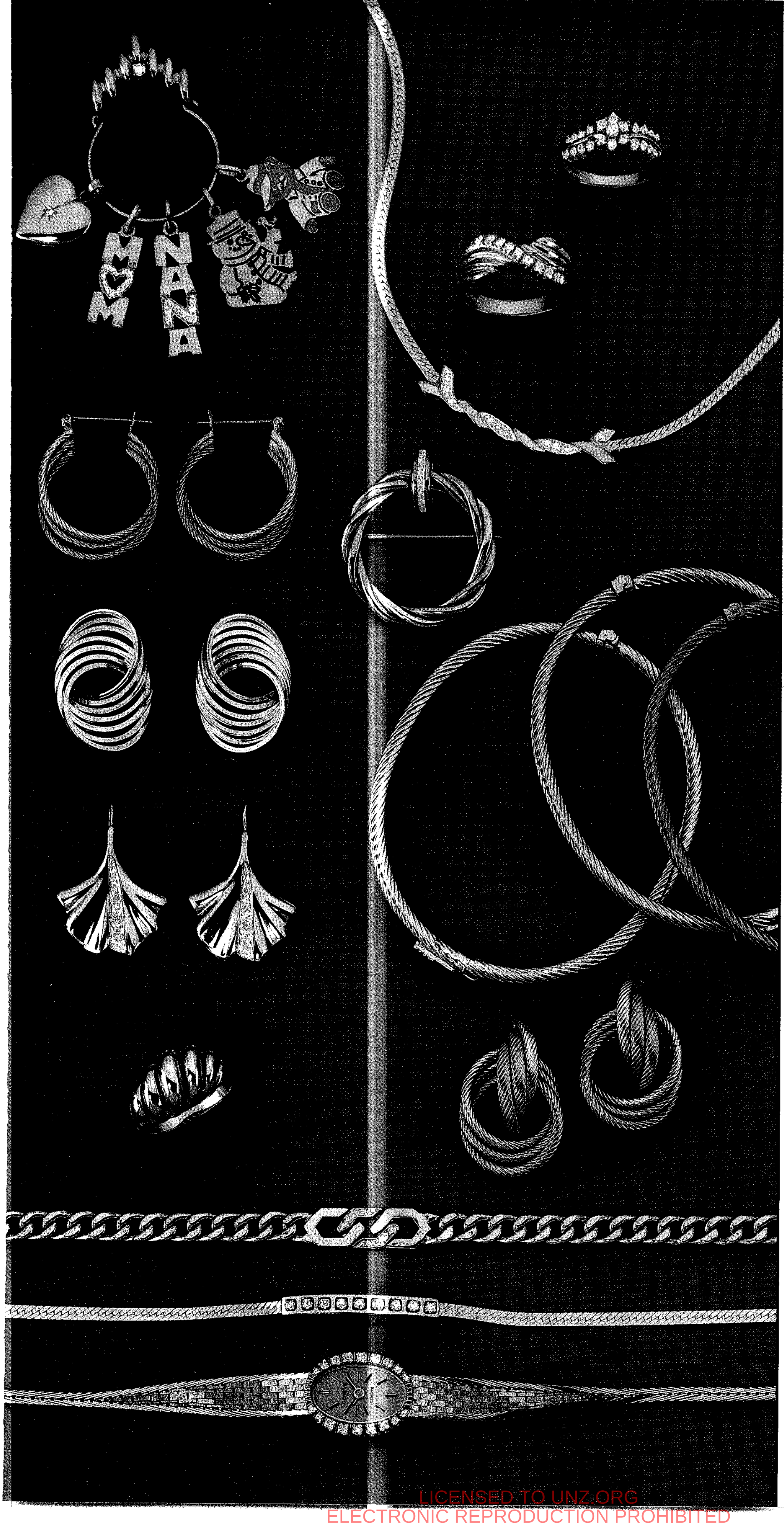

Gold and diamonds add dazzle to your gift list.

N1. 14 karat gold charm holder with diamond. $75.
N2. 14 karat heart locket with diamond. $50.
N3. Mom charm of 14 karat gold with diamonds. $40.
N4. Nana charm of 14 karat gold with diamonds. $50.
N5. Snowman charm of 14 karat gold with enamel trim. $25.
N6. 14 karat gold bear. $15.
N7. Diamonds add a twist to this 15 inch necklace in 14 karat gold. $275. Also available as a 7 inch bracelet. (**N8.**) $175.
N9. Pretty 14 karat gold ring sparkles with ½ carat of diamonds. $425.
N10. 14 karat ring with diamond swirl. $200.
N11. Textured hoop earrings of 14 karat yellow, white and pink gold. $70.
N12. Swirled 14 karat gold button earrings. $85.
N13. Graceful 14 karat gold leaf earrings accented with diamonds. $100.
N14. Elegant ribbed design ring of 14 karat gold. $125.
N15. Diamonds accent a circle pin of 14 karat yellow, white and pink gold. $125.
Tri-color 14 karat gold bangle bracelets. Wear them together as a pink, white and yellow set!
N16. Yellow gold bangle. $135.
N17. White gold bangle. $135.
N18. Pink gold bangle. $135.
N19. Bold, textured earrings of 14 karat yellow, white and pink gold. $110.
N20. Diamonds center a 14 karat gold link bracelet. $250.
N21. Brilliant 14 karat gold herringbone bracelet with diamonds. $200.
N22. Elegant Swiss quartz watch framed with diamonds on a 14 karat yellow, white and pink gold band. $595.

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All prices will be honored through Dec. 31, 1983.

Fashion preview '84: it's all here in black and white.

P1. Black onyx and 14 karat gold beads form a dramatic 30″ necklace. $145.
P2. Triple strands of cultured freshwater pearls and 14 karat gold beads combine for a stylish 30″ necklace. $575.
P3. Cultured freshwater pearls and 14 karat gold beads accent a 32″ black onyx necklace. $95.
P4. 14 karat gold beads and cultured freshwater pearls form a pretty 32″ necklace. $175. As a 16″ necklace. (**P5.**) $90. As a 7″ bracelet. (**P6.**) $40.
P7. Elegant black onyx and diamond earrings framed in 14 karat gold. Clip/post.* $425.
P8. Bold black onyx, diamond and 14 karat gold ring. $325.
P9. 5-5½mm cultured pearl 15 inch necklace centered with black onyx and diamonds, in 14 karat gold. $525.
P10. Cultured pearl earrings with dangle of cultured freshwater pearls set in 14 karat gold. Can be separated to be worn as studs or jackets. $50.
P11. Textured 14 karat gold earrings with cultured Mobé pearl centers. $110.
P12. Cultured Mobé pearl and 14 karat gold ring. $125.
P13. Black onyx and 14 karat gold earrings. $45.
P14. 14 karat gold cat ring with a black onyx face and sparkling diamond eyes. $110. A matching stick pin. (**P15.**) $80.
P16. Delicate 14 karat gold earrings with cultured pearl centers. $30.
P17. Classic 7½mm cultured pearl earrings. $40.
P18. Cultured pearl ring with two *diamonds in 14 karat gold. $140.*
P19. Cultured freshwater pearls and diamonds enhance a 14 karat gold necklace. $140.

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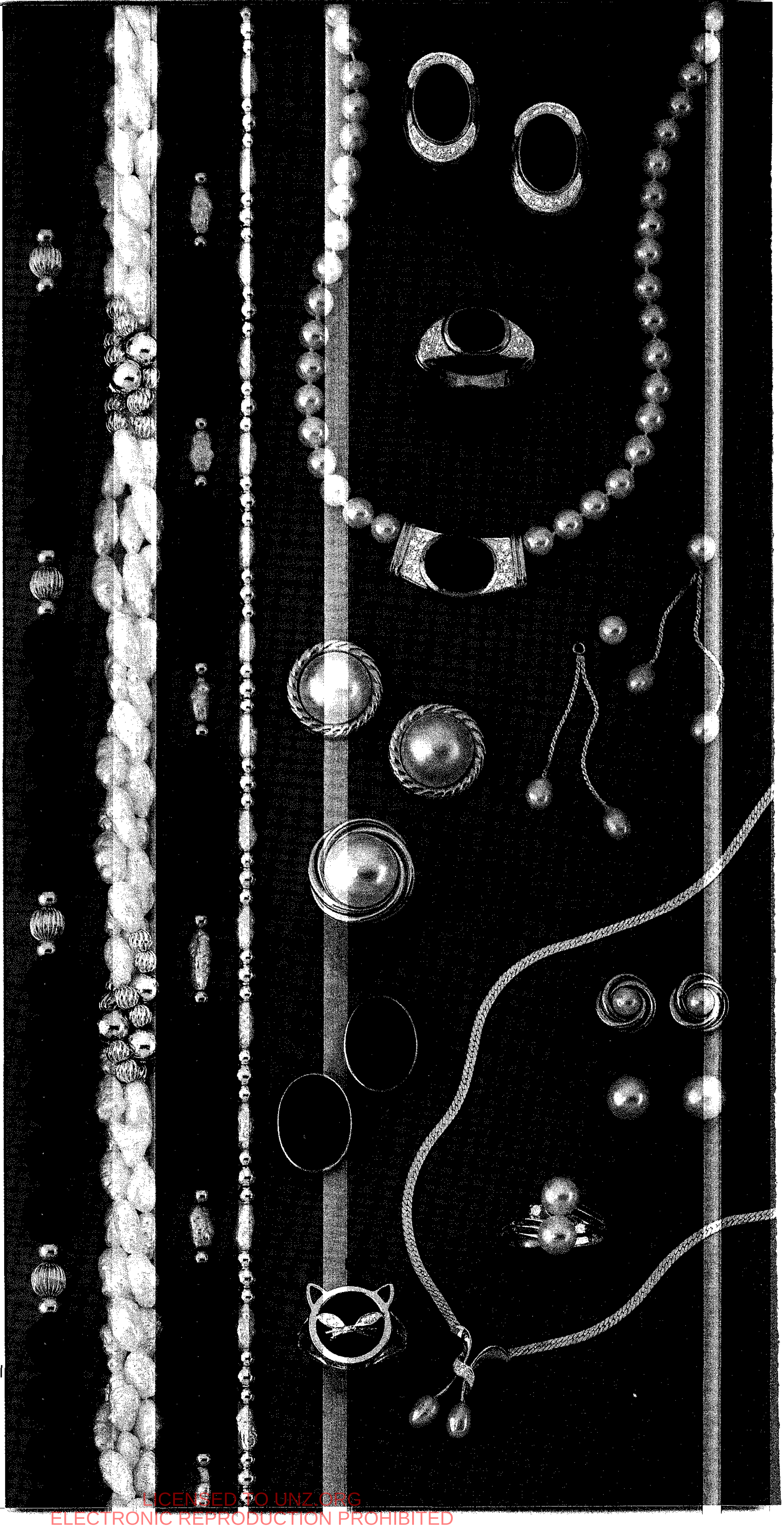
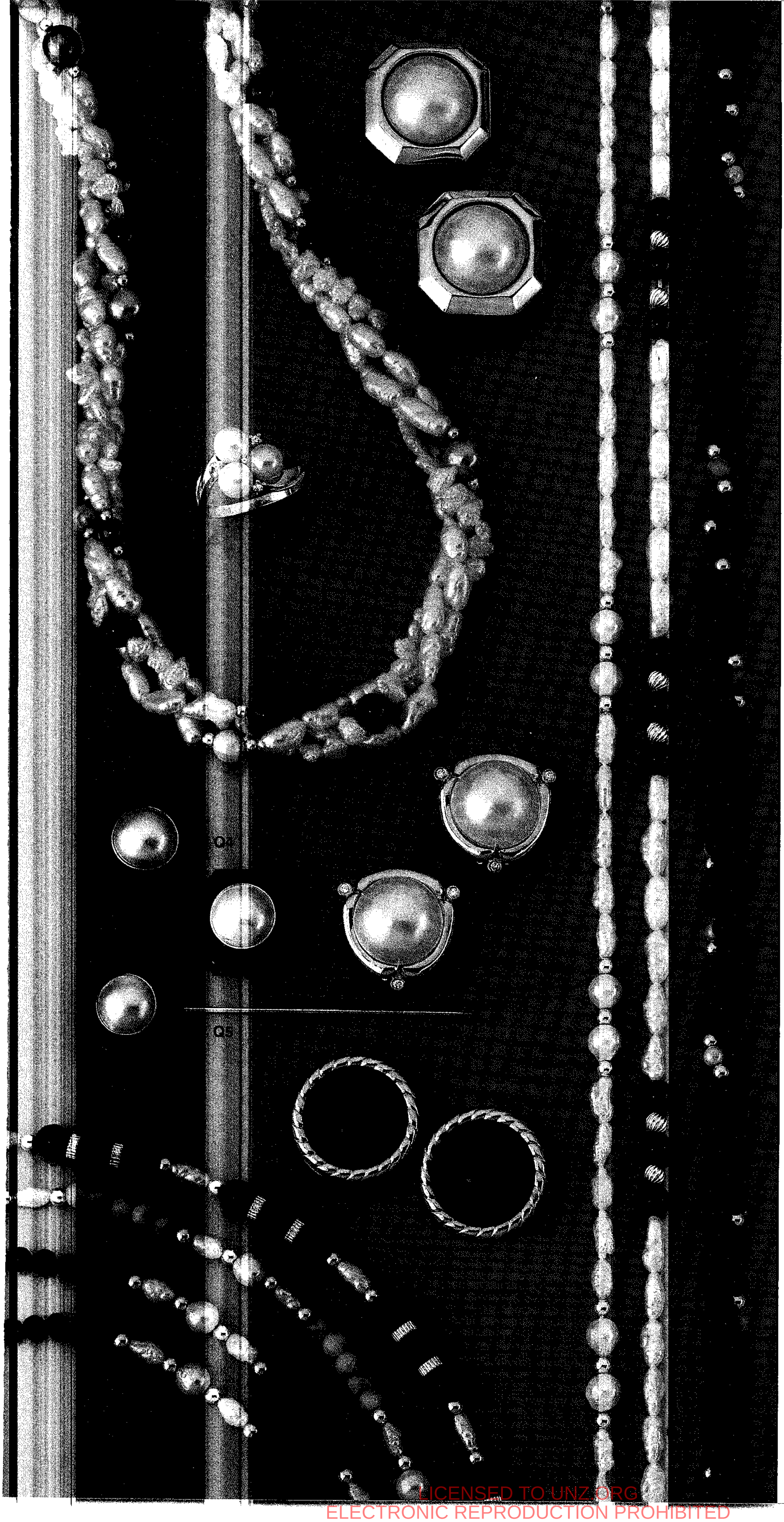
Wayne, N.J.: West Belt Mall





Black and white... always right, day or night.

Q1. Cultured freshwater pearls, hematite beads and grey baroque pearls combine with 14 karat gold for a 3-strand necklace. $225.
Q2. Cultured pearls and diamonds combine for a graceful 14 karat gold ring. $175.
Q3. Very bold geometric 14 karat gold earrings set with cultured Mobé pearls. Clip/post.* $225.
Q4. Black onyx dramatizes cultured Mobé pearl and 14 karat gold earrings. $150.
Q5. Cultured Mobé pearl and black onyx team up in matching stickpin. $85.
Q6. Cultured Mobé pearl earrings set in 14 karat gold with diamonds. Clip/post.* $350.
Q7. Bold black onyx earrings with a twist of 14 karat gold. $80.
Q8. Black onyx combines with cultured freshwater pearls and 14 karat gold beads for an elegant bracelet. $45.
Q9. Coral and 14 karat gold beads with cultured freshwater and baroque pearls form a bracelet. $30.
Q10. Sodalite, 14 karat gold beads, cultured freshwater and baroque pearls combine to form a bracelet. $30.
Q11. Black onyx, 14 karat gold, cultured freshwater and baroque pearls form a pretty bracelet. $30. Also available with amethyst (**Q12.**) $30.
Q13. Cultured freshwater and baroque pearl necklace highlighted with 14 karat gold beads. 32 inch necklace. $160. Available in 16 inch. (**Q14.**) $80. As a 7 inch bracelet. (**Q15.**) $40.
Q16. Cultured freshwater pearls, black onyx and 14 karat gold beads combine for a 32 inch necklace. $130.
Q17. Three strands of black onyx twist into a dramatic 30 inch necklace highlighted with cultured pearls, 14 karat gold, coral and green onyx. $220.

Charge purchases five ways: Fortunoff Charge, Mastercard, VISA, American Express or Diners Club.

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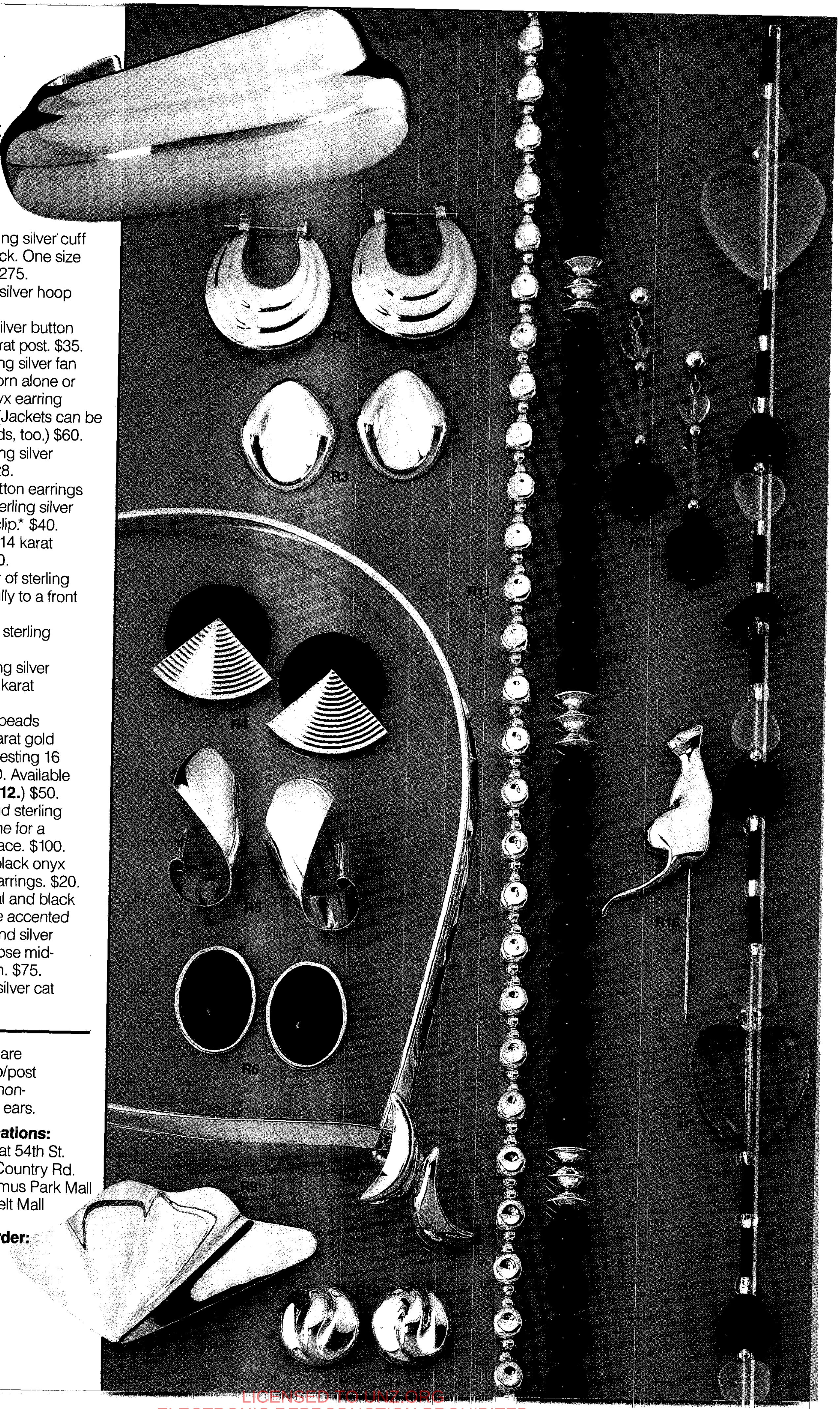
Silver.. a sterling complement to your holiday wardrobe.



R1. Dramatic sterling silver cuff bracelet. Open back. One size to fit most wrists. $275.
R2. Shiny sterling silver hoop earrings. $50.
R3. Bold sterling silver button earrings with 14 karat post. $35.
R4. Textured sterling silver fan earrings can be worn alone or with their black onyx earring jackets as shown. (Jackets can be worn with your studs, too.) $60.
R5. Stunning sterling silver ribbon earrings. $28.
R6. Black onyx button earrings simply framed in sterling silver with sterling silver clip.* $40. Also available with 14 karat gold post. (**R7.**) $40.
R8. Stunning collar of sterling silver swirls gracefully to a front clasp. $100.
R9. Contemporary sterling silver fan pin. $40.
R10. Stylized sterling silver button earrings. 14 karat post. $25.
R11. Sterling silver beads accented with 14 karat gold beads form an interesting 16 inch necklace. $100. Available as a 7″ bracelet. (**R12.**) $50.
R13. Black onyx and sterling silver beads combine for a dramatic 32″ necklace. $100.
R14. Cool crystal, black onyx and sterling silver earrings. $20.
R15. Fanciful crystal and black onyx heart necklace accented with 14 karat gold and silver beads—great for those mid-winter galas. 30 inch. $75.
R16. Sleek sterling silver cat stick pin. $15.

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*All earrings shown are for pierced ears. Clip/post designates for both non-pierced and pierced ears.

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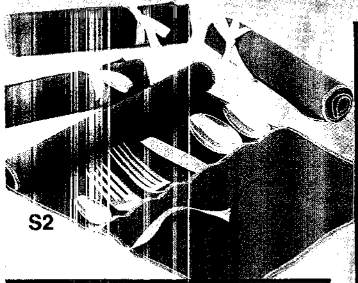

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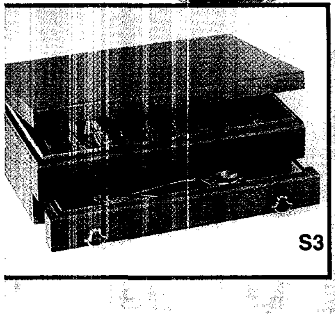

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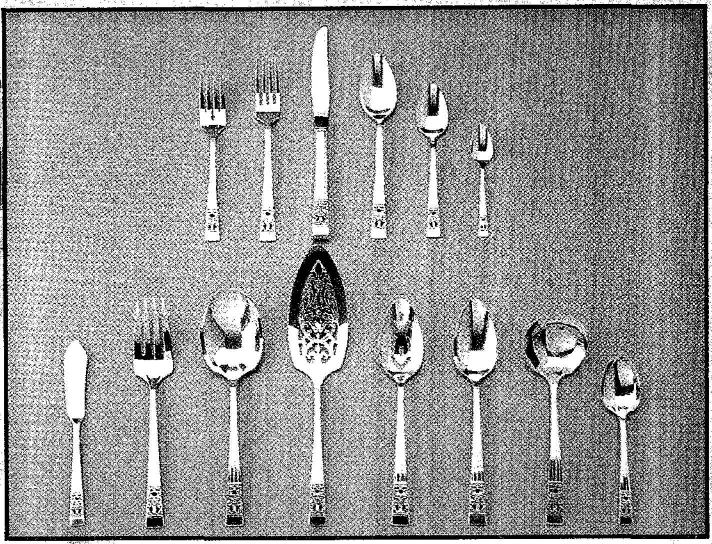

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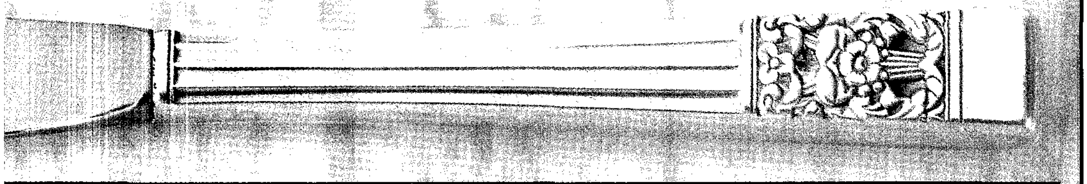

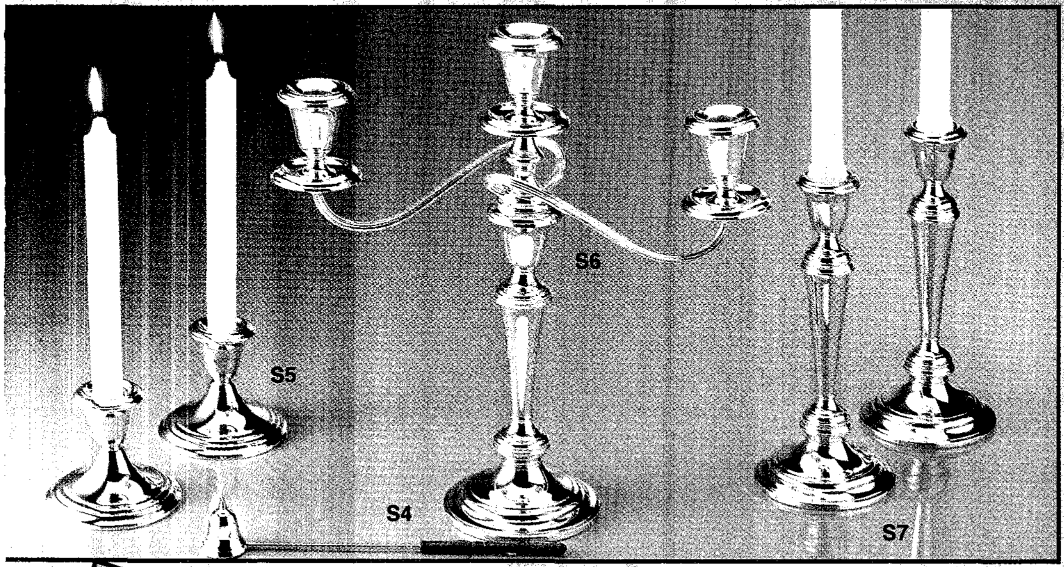

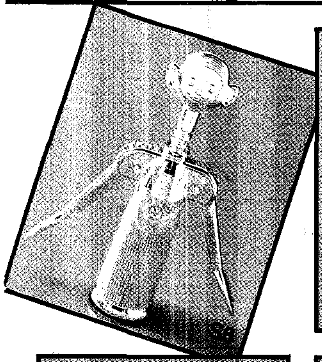

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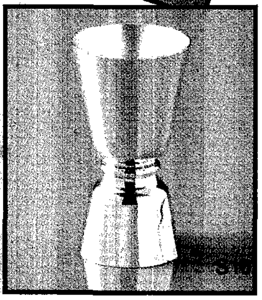

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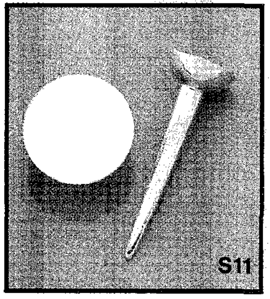


S11

S12

Sparkling silverplate at exceptional Fortunoff prices.

S1. Save 30% on Oneida Community Silverplate. Coronation. Reg. $496.88. **Special $350.** This quality, time-honored pattern is dishwasher safe with a lifetime guarantee. 80-piece service for 12 includes 12 each: salad forks, place forks, place knives, place spoons, teaspoons and demitasse spoons; 1 each: butter knife, cold meat fork, serving spoon, pastry server, pierced tablespoon, plain tablespoon, gravy ladle, sugar spoon. In a handsome lined wooden chest. 80 pc set. $350. Additional open stock and serving pieces available.

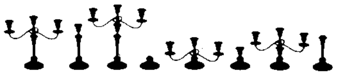
S2. Hagerty's tarnish-resistant flannel bag holds a 6-piece place setting. Reg. $5.95. **Special $4.95.**

S3. Handsome walnut chest protects up to 150 pieces of flatware. 14¾x10¾x5 inches. Reg. $34.88. **Special $30.**

S4. Sterling silver candle snuffer with walnut handle. $21.

S5. Gorham sterling silver console candlesticks. 3⅜ inches high. $80 pair.

S6. Gorham sterling silver 3-light candelabra. 13⅞ inches overall height. **Can be used 8 ways as shown.** $270 each.



S7. Gorham sterling silver candlesticks **can be used as 4 different height candlesticks.** 9 inches overall. $190 pr.

S8. Whimsical silverplate corkscrew. $12.

S9. George Washington once owned a coaster like this one. Pierced silverplate wine coaster with a walnut base. 5 inch diameter. By Kirk Stieff. $37.

S10. Gleaming silverplate 1- and 2-oz. double jigger. By Kirk Stieff. $17.

S11. Sterling silver golf tee and marker. $40.

S12. Silverplate and brass goblets. Champagne, water and wine. $12 each. Choose two of each, 6 pc. set. (**S13.**) $70.

Gorham stainless steel...save $10 on 5-piece place settings.

Choose from seven elegant patterns of finest quality **18/8 heavy gauge** stainless steel.
5-piece place setting.
Reg. $31.95. **Special $21.95.**
5-piece place setting includes 1 each: salad fork, place fork, place knife, soupspoon and teaspoon.
All are dishwasher safe with a lifetime guarantee. Additional open stock and serving pieces are available.

40-pc. service for 8.
Special $175. Includes eight 5-piece place settings.
60-pc. service for 12.
Special $250. Includes twelve 5-piece place settings.

T1. Classic Key. Clean, linear form with historical outline.
T2. Ribbon Edge. Stately design with delicate ornamentation.
T3. Melon Bud. Gracefully sculpted lines with floral accent.
T4. Valcourt. Classic French scrolls accent graceful lines.
T5. Tristan. Gleaming, faceted example of design simplicity.
T6. Nouveau. Contemporary adaptation of Art Nouveau design.
T7. Colonial Tipt. Old English inspiration with eclectic spirit.

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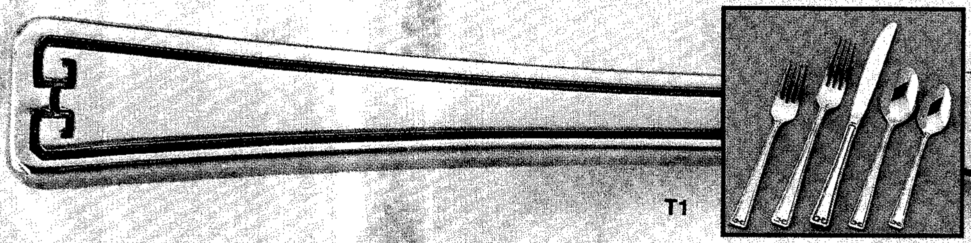
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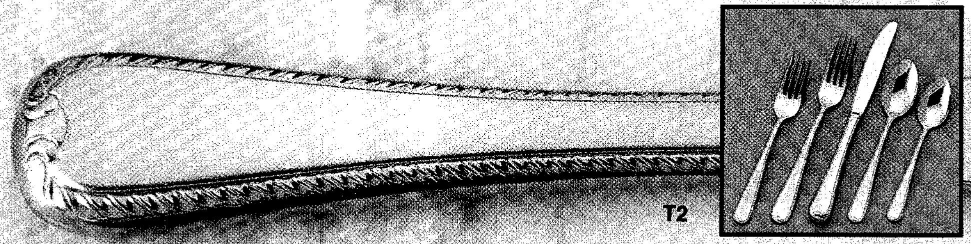
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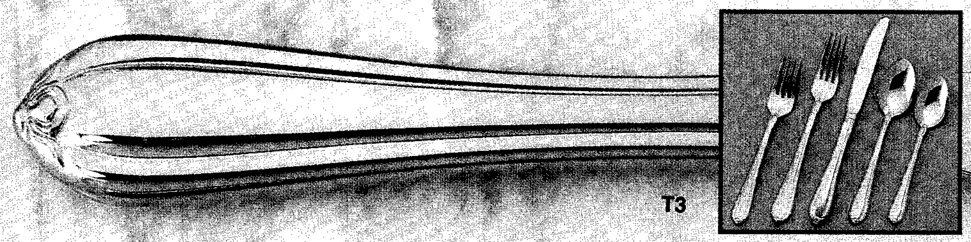
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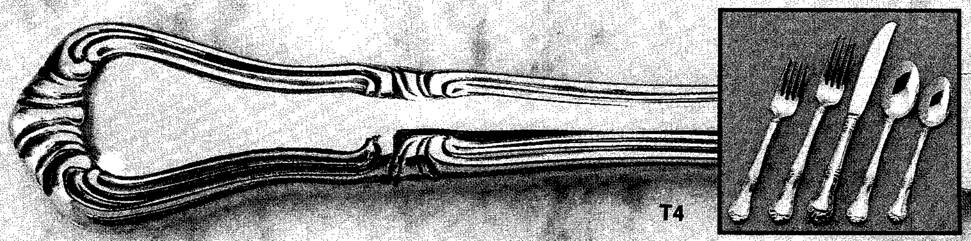
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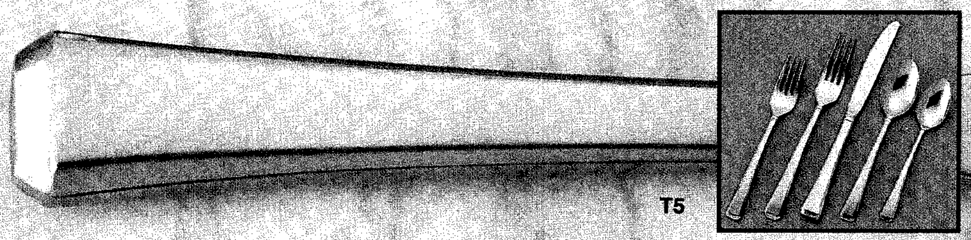
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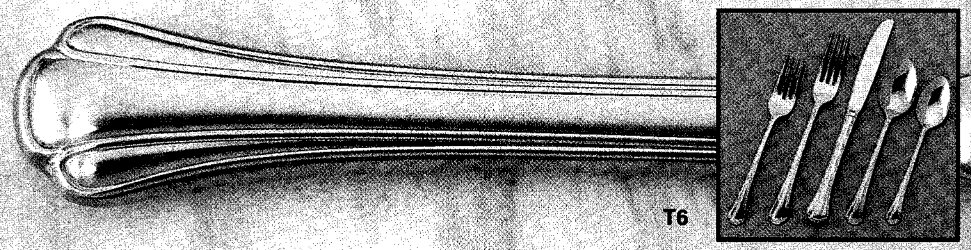
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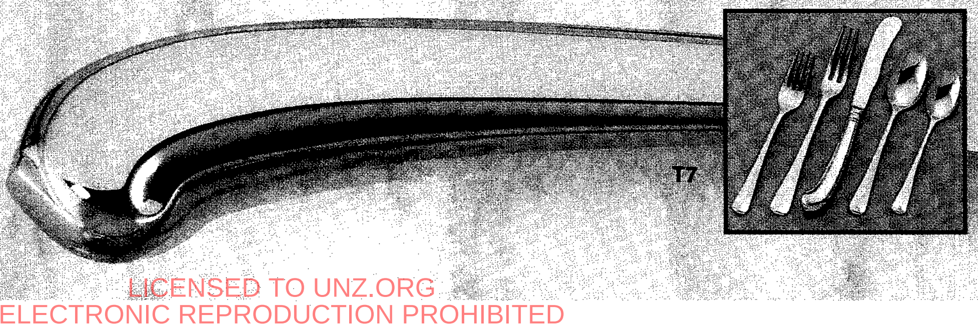
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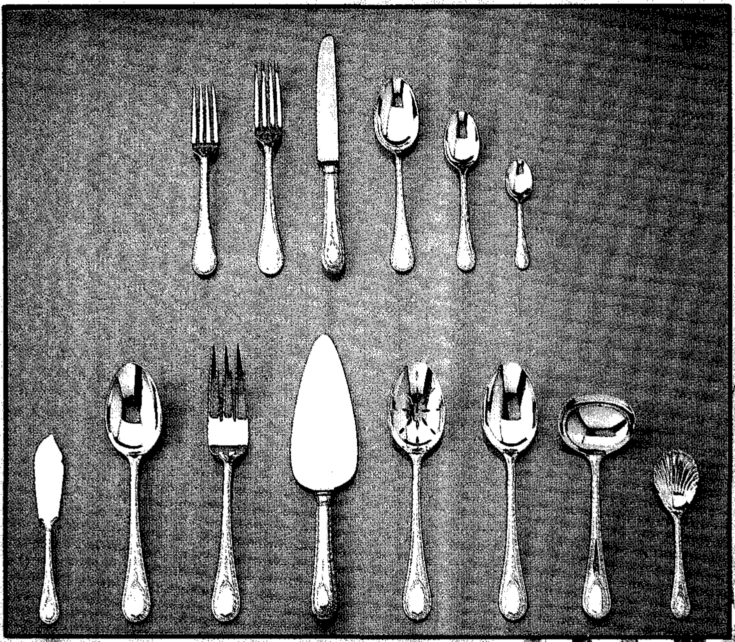
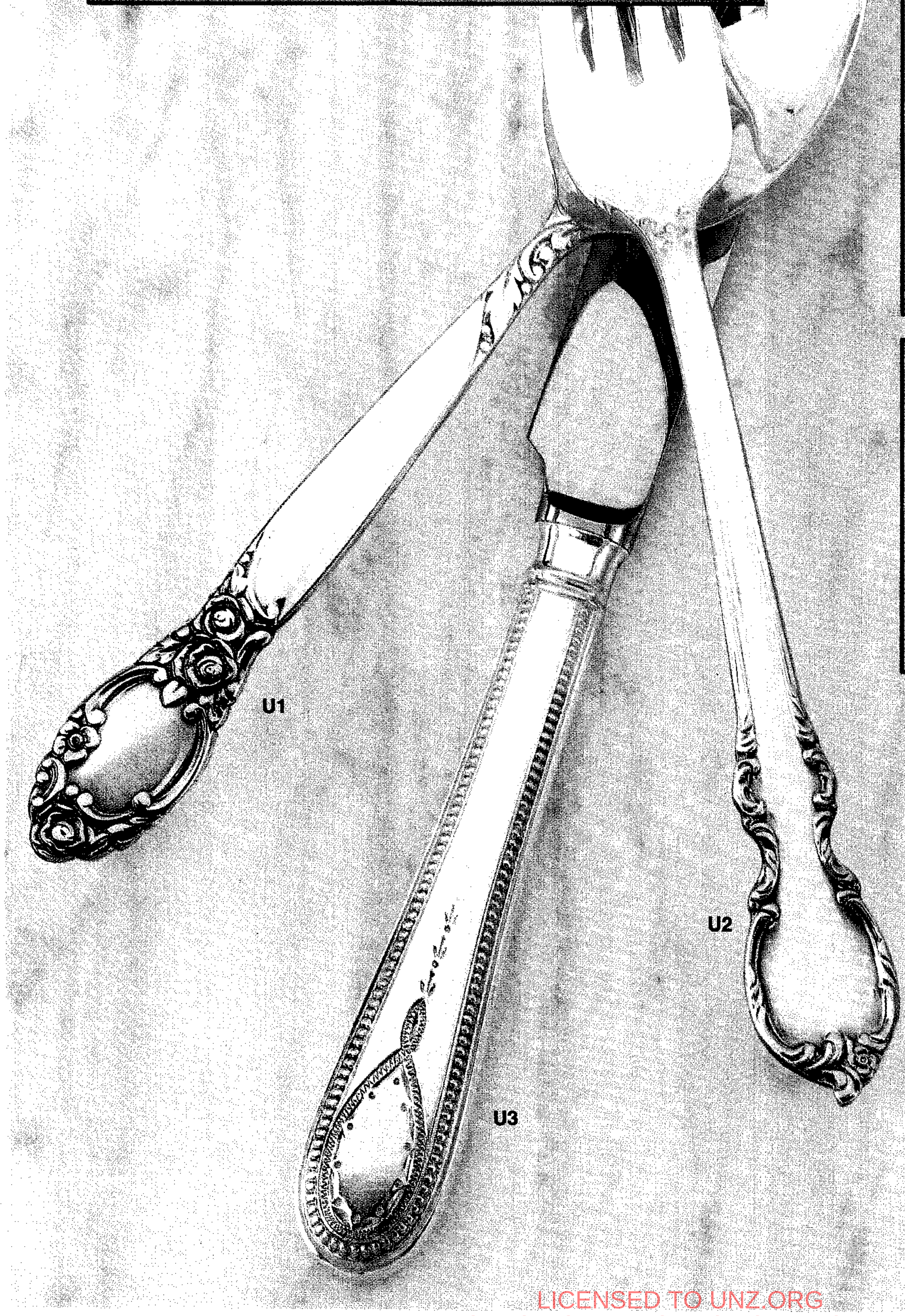
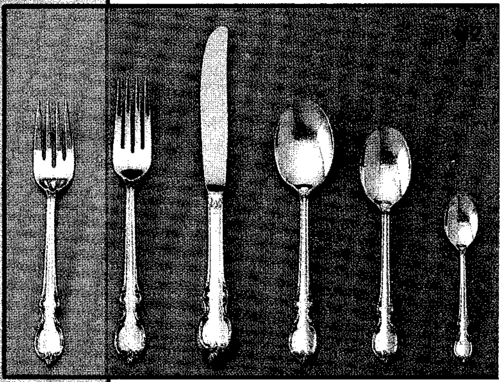
Just in time for holiday entertaining. All patterns shown are dishwasher safe with a lifetime guarantee.

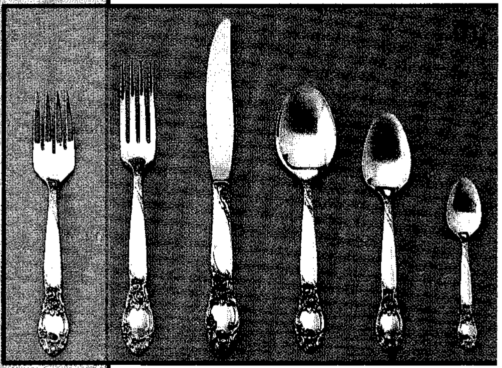
All 80-piece services for 12 shown here include 12 each: salad forks, place forks, place knives, soupspoons, teaspoons, demitasse spoons, plus 8-piece hostess set.

U1. Ballad by Oneida. 80-piece set includes twelve 6-piece place settings, butter knife, sugar spoon, cold meat fork, gravy ladle, pastry server, pierced tablespoon and 2 plain tablespoons. **Special $195.**



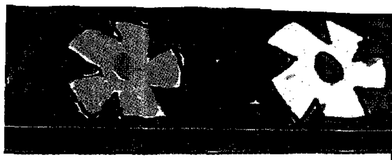






U2. Reflection by International. 80-piece service includes twelve 6-piece place settings, butter knife, sugar spoon, cold meat fork, gravy ladle, pastry server, serving spoon, and plain and pierced tablespoons. Reg. 414.90 **Now $275.**

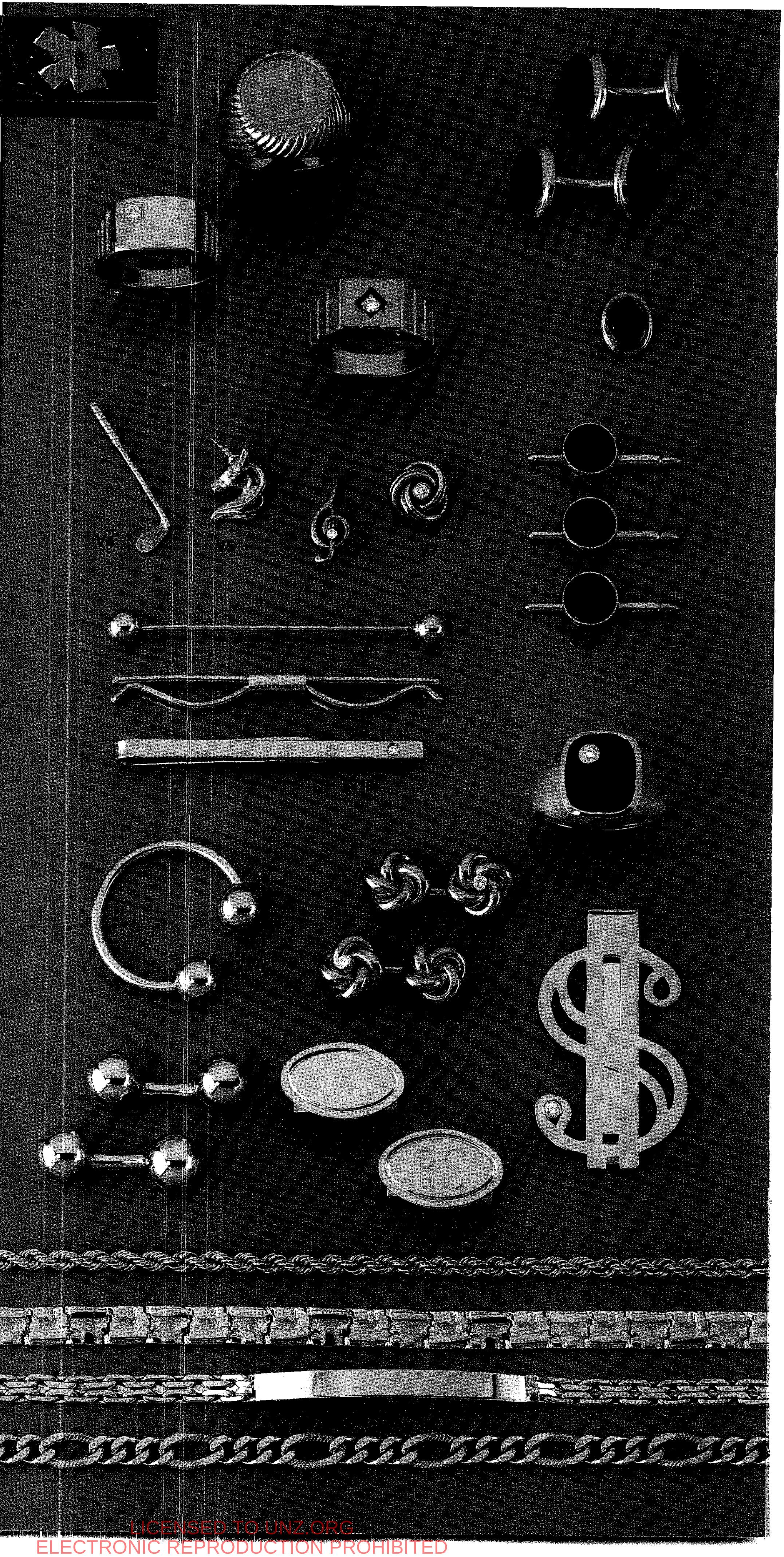
U3. Save over $700 on our finest quality English silverplate. From Sheffield, England. **Hester Bateman.** Reg. 1300.99 **Now $595.** 80-pc. set includes twelve 6-piece place settings, butter knife, sugar spoon, cold meat fork, gravy ladle, pierced tablespoon, pie server, 2 plain tablespoons and wooden storage chest. Additional open stock and serving pieces are available.

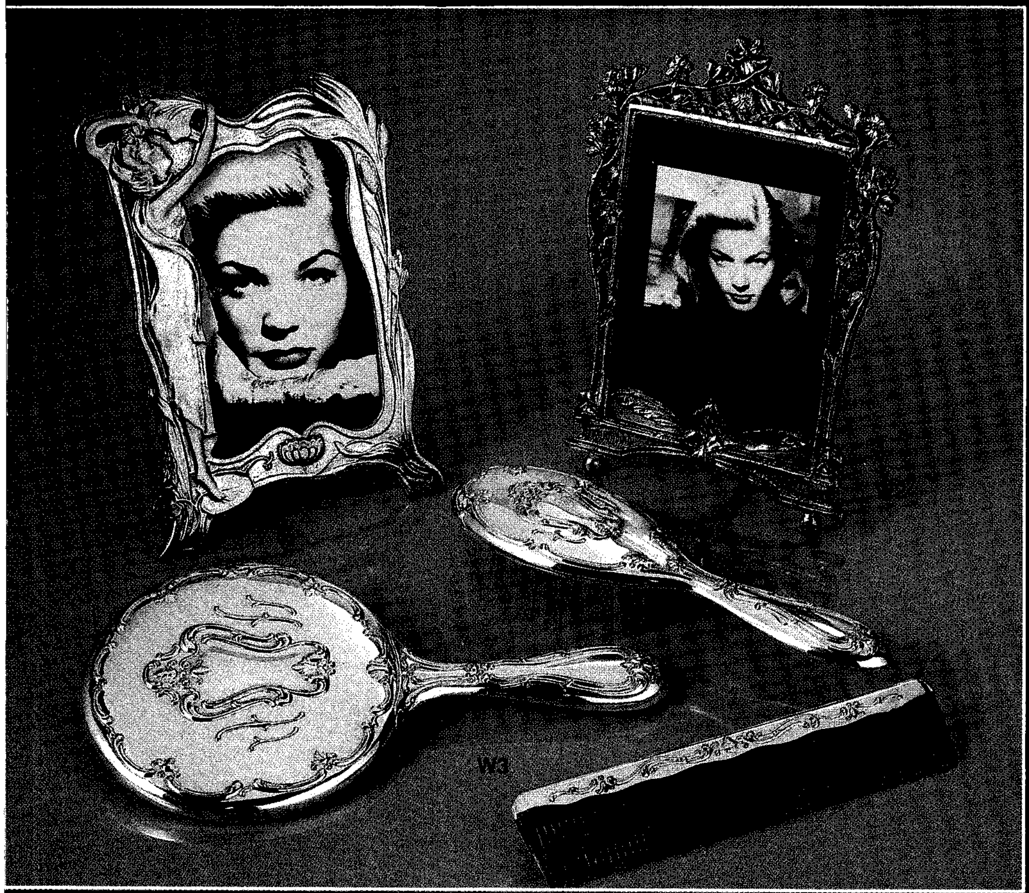


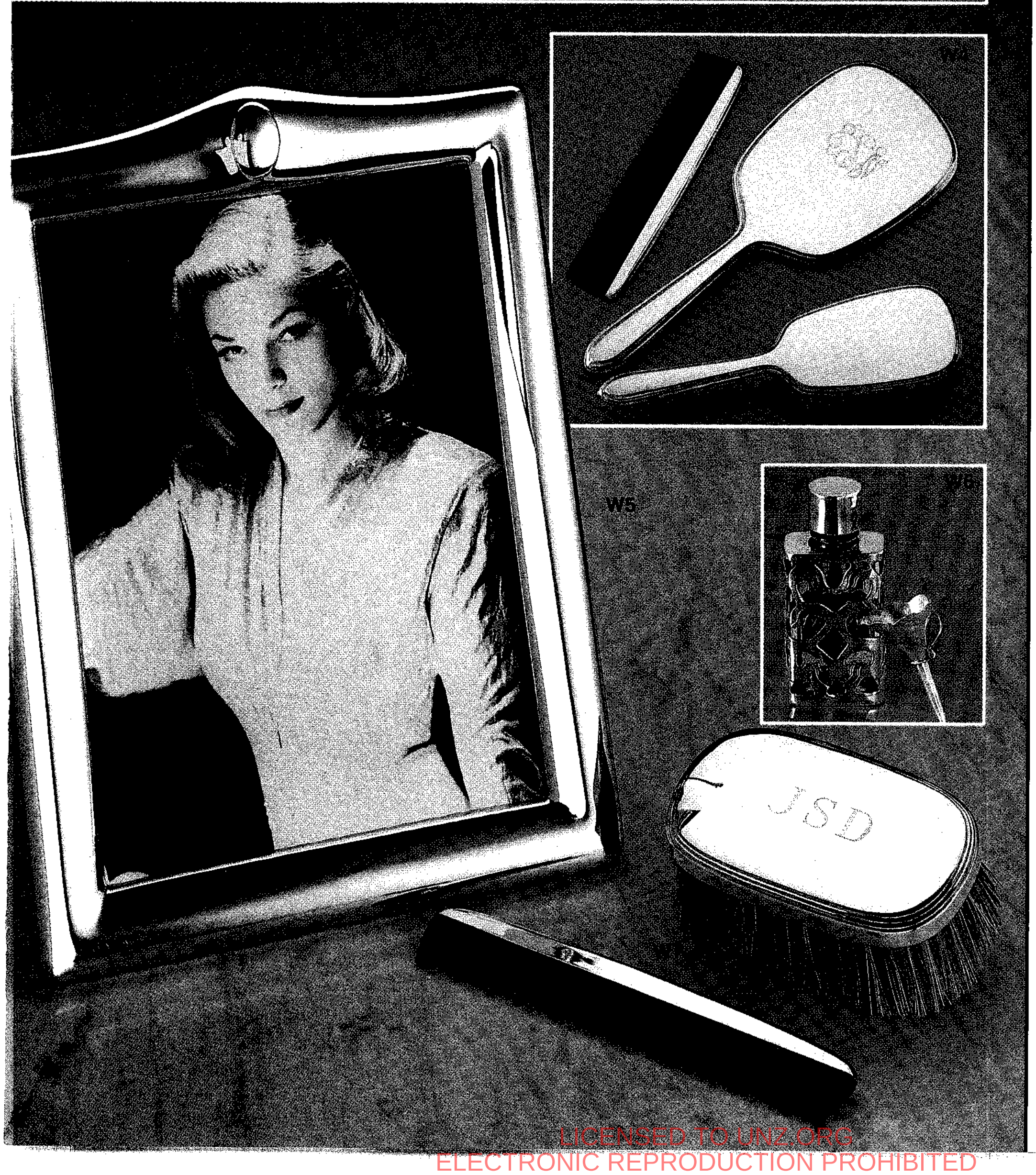
The gold standard as seen from his point of view.

V1. 14 karat gold Krugerrand coin ring. (1/10 oz.) $295. Ring available in sizes 8,9,10.
V2. Shiny 14 karat gold signet ring with a diamond. $200. Ring available in sizes 8,9,10.
V3. Bold 14 karat gold ring with a diamond center. $300. Ring available in sizes 8,9,10.
V4. Sporty golf club tie tac in 14 karat gold. $25.
V5. 14 karat gold unicorn tie tac with diamond. $50.
V6. 14 karat gold G-clef tie tac with diamond accent. $35.
V7. 14 karat gold knot tie tac with diamond center. $60.
V8. Sleek 14 karat gold collar pin with gold balls. $45.
V9. Classic 14 karat gold collar bar. $115.
V10. Gleaming 14 karat gold tie bar with diamond. $150.
V11. Black onyx and 14 karat gold cuff links. $175. Available with lapis lazuli. (**V12.**) $200.
V13. Black onyx and 14 karat gold tie tac. $25.
V14. Black onyx and 14 karat gold shirt stud set. $165. Also with lapis lazuli. (**V15.**) $185.
V16. Bold black onyx and diamond ring set in 14 karat gold. $200. Ring available in sizes 8,9,10.
V17. Classic 14 karat gold double ball key ring. $140.
V18. Elegant 14 karat gold knot cuff links with diamond centers. $275.
V19. Classic shape with a difference. 14 karat gold and sterling silver cuff links. $65.
V20. 14 karat gold cuff links. No charge for engraving up to three block initials. $195.
V21. 14 karat gold dollar sign money clip with diamond. $175.
V22. Distinctive 14 karat gold rope bracelet. $190.
V23. Rugged 14 karat gold nugget bracelet. $450.
V24. Classic 14 karat gold identification bracelet. $365.
V25. Impressive 14 karat gold link bracelet. $325.

All jewelry is shown actual size. All jewelry is 14 karat **yellow** gold unless otherwise noted.







Sparkling silver... a gift for keeping up appearances.

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W2. Elegant silverplate picture frame is hand cast replica of a turn-of-the-century original, "Scrolls and Flowers." 5½″x8½." $30.

W3. Gorham silverplate dresser set in the romantic Chantilly design. Features comb, brush and mirror. $135.

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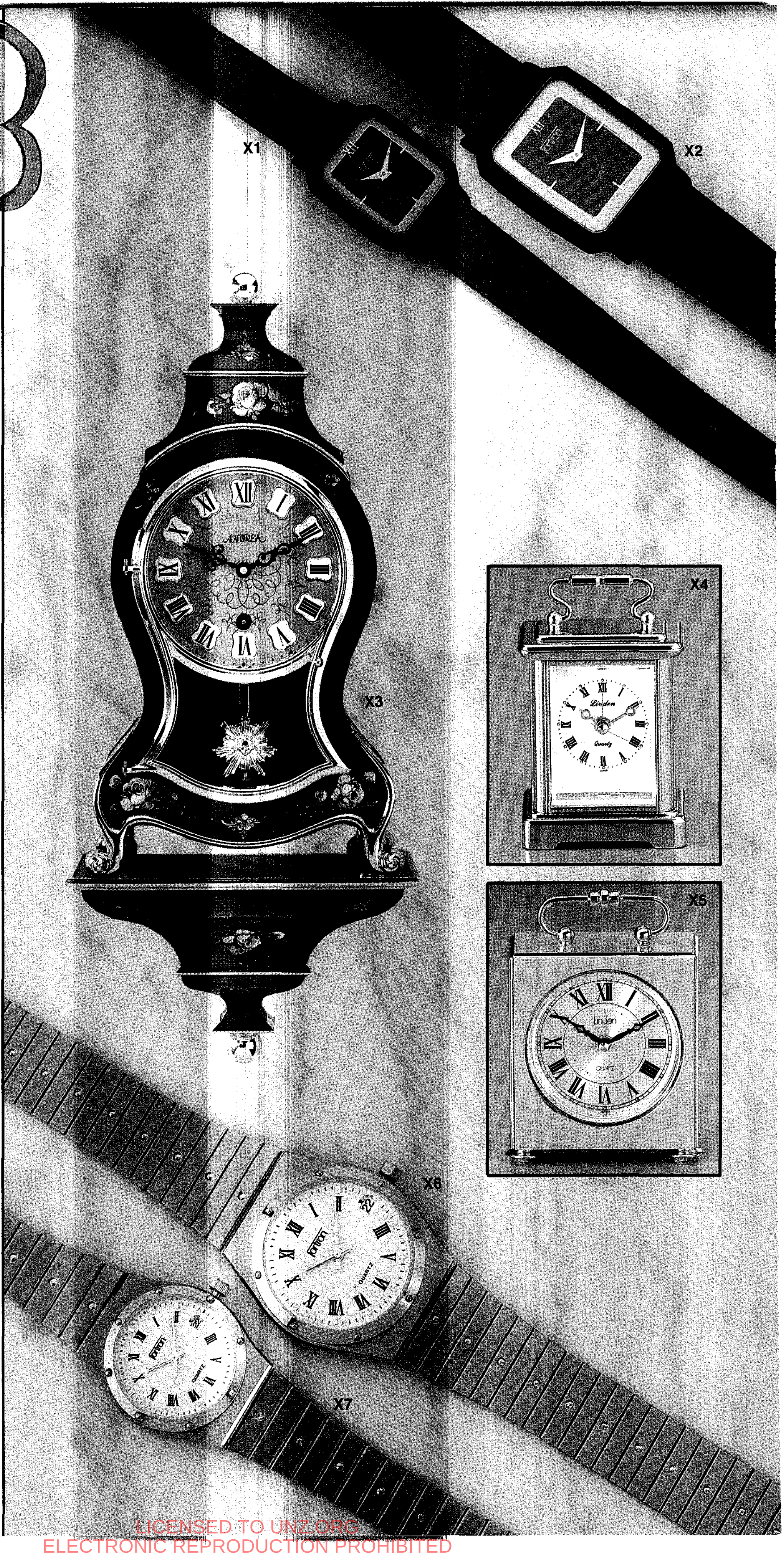

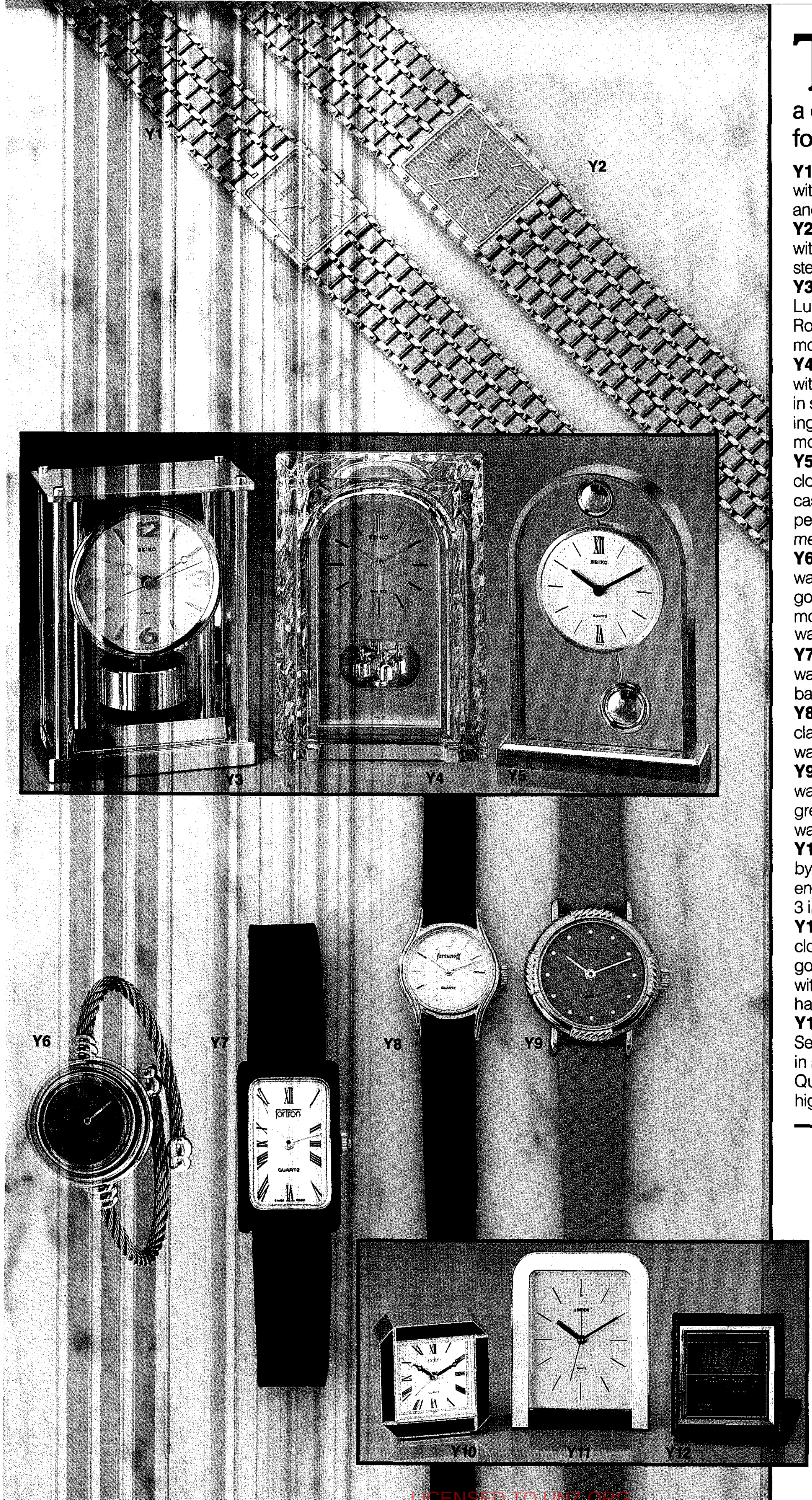

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Y6. Ladies' Fortron bangle watch is silvertone with goldtone accents. Quartz movement. One year warranty. $45
Y7. Ladies' Fortron quartz watch with contemporary black band. One year warranty. $70.
Y8. Ladies' quartz watch with classic black band. One year warranty. $42.
Y9. Ladies' Fortron quartz watch with twotone case and grey leather band. One year warranty. $45.
Y10. Sleek quartz alarm clock by Linden. Distinctive black enamel and goldtone case. 3 inches high. $40.
Y11. Elegant quartz alarm clock by Linden. Brushed goldtone case is highlighted with wood trim, luminous hands. 4½ inches high. $40.
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Winners: *Co-chairman William Ellinghaus, guests of honor Lewis and Jack Rudin, co-chairman John McGillicuddy at the Olympic gala.*

Guilt Dinners

By Bernice Kanner

Dressing Up and Shelling Out—All for a Good Cause

OUT OF THE RAIN THEY COME in their dinner jackets and cocktail dresses to the Art Deco Grand Ballroom of the Waldorf-Astoria. Jack and Lewis Rudin, the real-estate men, are among the first to show up. William Ellinghaus, president of American Telephone & Telegraph, and John McGillicuddy, chairman of Manufacturers Hanover Trust, arrive, then the Peat Marwick contingent, followed by Olympian John B. Kelly Jr. (Princess Grace's brother) and John Cruz, the one-legged marathon man. A rabbi (Sheldon Zimmerman) and a bishop (Joseph Sullivan) saunter in together.

What has brought all of them out on this stormy November night is a banquet to benefit the United States Olympic Committee—and honor the Rudin brothers in the bargain. Ellinghaus and McGillicuddy are the dinner's co-chairmen, and the four men have stationed themselves in the Basildon Room, where 150 special guests invited for 6:30 P.M. exchange hugs, kiss the air, and mill about over drinks, hot chicken livers wrapped in bacon, and tepid conversation. When Lew and Jack's mother, May, arrives, the room erupts with little shrieks of pleasure.

At 8:15—45 minutes behind schedule—everyone sits down to petite marmite, roast loin of veal, and frozen lemon soufflé with raspberry sauce. The national anthem is sung, and a movie clip of the New York City Marathon is shown. Toastmaster Jim Jensen calls for a moment of silence to honor those killed in Grenada. Congratulatory messages from Mayor Koch and Governor Cuomo are read, and posters signed by President Reagan are presented to the Rudins. The first evacuees sneak out at 9:46. By 10 there's a distinct rush for the exits, and by 10:48 the last of the 775 guests have trooped out into the rain again, many clutching the towering amaryllis centerpieces—and the Olympic Committee is $275,000 richer.

So closes another chapter in one of the great untold stories of corporate America—the guilt dinner. These good-cause rituals have become so pervasive in New York that from October through May scarcely a weeknight goes by that

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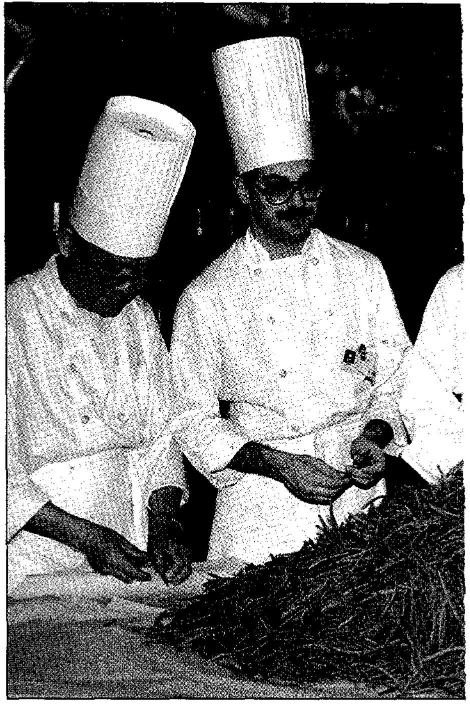
some muckamuck isn't being honored by some cause in some hotel ballroom. In peak season, every mail delivery seems to bring fourteen invitations that are really more like commands. All solicit for a worthy charity or program, but, in the end, what they amount to is an incredible, genteel shakedown—reminding many recipients that it's not lonely at the top; it's black-tie.

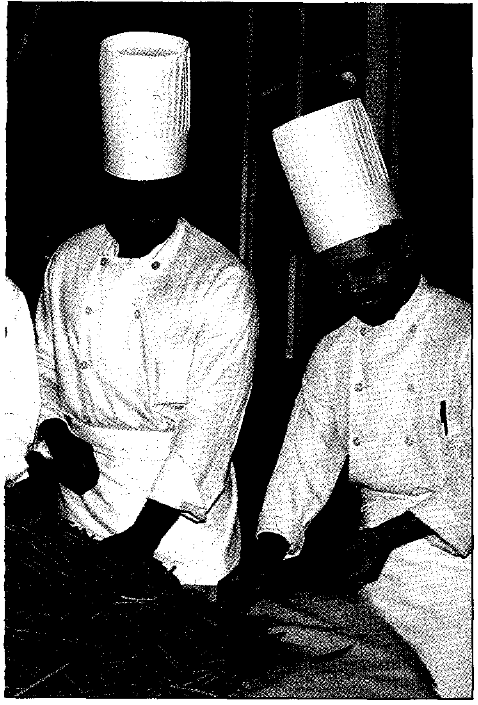
“WE'VE SEEN A MARKED INcrease in the number of fund-raising functions in the past two years,” says Jorgen Hansen, managing director of the Waldorf (which, along with the Hilton and the Sheraton Centre, houses a ballroom spacious enough to comfortably accommodate 1,000 of the dragooned). “Since the president's 1981 cutbacks in federal grants to nonprofit organizations, people have recognized that they can't look to the government to pay for everything. They've got to look to each other.”


A hill of beans: *The Waldorf's chefs prepar*

Last year there were 68 fund-raising events in the Waldorf's Grand Ballroom in October and November alone, and this fall it's been booked almost nightly. (Sometimes four events a day take place there. Chances are that day is a Thursday. Wednesday, Tuesday, and Monday nights trail in popularity, in that order. Fridays are for balls, Saturdays for organization dinner dances. The days around Thanksgiving and Christmas are the only times this fall that the ballroom isn't booked.)

The “chosen” have been invited to empty their pockets at the Waldorf for some 82 causes this autumn—including the New York City Mission Society, Catholic Charities, State of Israel Bonds, the National Conference of Christians and Jews, the Laymen's National Bible Committee, the Jesuit Seminary and Mission Bureau, the Rabbinical Seminary of America, the Saint Andrew's Society of the State of New York, the American Committee on Italian Migration, the Metropolitan Opera Guild, the Friends of the Philharmonic, the Boys' Club of New York, the International Center for the Disabled, Cancer Care, the New York League for the Hard of Hearing, the New York Infirmary–Beekman Hospital, and United Cerebral Palsy of New York City.

Last year, Americans contributed $60.39 billion to charity. Individuals donated 80.7 percent of those dollars; another 9 percent came from bequests, 5.2 percent from foundations, and 5.1 percent from corporations, which are the source of much of the banquet loot. The average corporate event raises $225,000, says Penny Stoil, a partner in Projects Plus, an organization that stages fund-raising galas. And that's after the planner's fee—perhaps $15,000 to $30,000—for "creating" the event.



to feed the 775 guests at the Olympic benefit.

With so many choices, how do the chosen choose what to attend? Many companies support their perennial pet charities, but often there's money left over to give to a newcomer or respond to a one-time pitch. "But it's hard to break the ice with a corporation," says Stoil. "The first reaction is likely to be 'My God, we're already cracking under the weight of supporting charities.' But you really can't believe them. The Internal Revenue Service allows charitable deductions of 10 percent. Most companies are really giving about 1 percent. They're enormously generous, but there's so much more that they can

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give." Usually, a company's "optional" donations, as opposed to its traditional charities, hinge on an executive's personal predilection. Chrysler's Lee Iacocca, for example, supports the Joslin Diabetes Center, in Boston, because his wife died from the disease.

A BENEFIT'S HONORED GUESTS and chairmen are the fulcrum of this great pyramidal game—they spur the check-writing. Most of those who sprang for the Olympic bash wrote $250 checks because of their relationship with the "Big Four." The Rudin-Ellinghaus-and-McGillicuddy show raked in almost $50,000 an hour—roughly $833 a minute. The beneficiary made the task somewhat easier. "Runaways, child prostitutes, drug addicts—these are not causes that are easy to raise money for," says Projects Plus's Stoil. "But an All Sports Hall of Fame with athletes coming in to sit at corporate tables? That's a gold mine."

Also good box office are Lee Iacocca, Pfizer chief Edmund Pratt, Mobil's Rawleigh Warner Jr., PepsiCo's Donald Kendall, Shea & Gould's William Shea, and Gulf & Western's Martin Davis. Norton Simon's erstwhile chief, David Mahoney, used to attend three or so dinners a week and was sought as an honored guest seven or eight times a year. But now that Esmark has snapped up Norton Simon and Mahoney is no longer at the helm, his invitations may dwindle. "Lame ducks do not pull," says Linda Lese, of Berend Associates, the special-event coordinators who handled the Olympic dinner. "But it's very nice if your honoree is retiring that year, and even nicer if he's about to be named chairman of his company's board and you get him on the way up."

The dinner chairman who lends his name and clout to this cozy, you-scratch-my-back-I'll-attend-your-banquet old-boy network has a heavy financial responsibility, says Berend's Eve Starkman. "It's assumed he'll buy the most expensive table (usually at twice the regular price) and if sales don't move well take a few extra tables and put the arm on a few more friends. And he'll feel obliged to donate either the flowers, the orchestra, or the wines." For the Olympic event, Manufacturers Hanover underwrote the dinner booklet, sponsors Schieffelin & Company and Perrier donated, respectively, the Domaine Chandon and the Lindt chocolates, and the Rudins pitched in for Cartier crystal apples to award the "gold" sponsors, who had parted with $10,000 for a table.

Some benefits draw a high-powered, glamorous crowd; others are strictly business. And which is which depends to a large extent, again, on who is being honored, or who the chairman is. When

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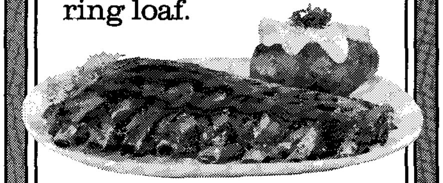

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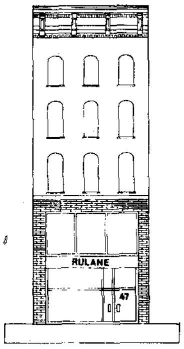

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the International Rescue Committee honored Vice-President George Bush at the Sheraton this month, the event drew the Kissingers, the William Randolph Hearsts, Happy Rockefeller, Katharine Graham, and the Aga Khan and his princess. When the music-and-entertainment division of the United Jewish Appeal paid tribute to Barbra Streisand on October 29, also at the Sheraton, the crowd had more of a show-biz flavor, with Elliott Gould, Harvey Korman, and CBS/Records Group president Walter Yetnikoff in attendance. On December 15, the Eighth Annual Spirit of the City Award Dinner, at the Pierre, will salute American Express's James Robinson III. Former award recipient Felix Rohatyn is the chairman (past honored guests often wind up serving as chairman one year), and the dinner is expected to draw a crowd of heavies from the corporate and financial communities.

But many of the invited would much rather shell out 250 tax-deductible dollars than present themselves in formal dress for an agonizing few hours, often trapped between two strangers grasping at conversational straws. Indeed, mention fund-raisers and a lot of shoulders immediately sag and eyes glaze over. Traditionally, 15 to 20 percent of tickets sold are donations or no-shows, says Waldorf executive assistant manager James Haughney. "Companies swallow the cost of the tickets but don't want to add extra expenses—transportation and maybe overnight accommodations—so they bury the tickets."

People who are hit up often don't try to hide their irritation at fund-raisers' pressure tactics, though many will complain only off the record. "There isn't anyone in any industry not devastated by this ploy," says one corporate attorney. "It's a terrific racket," adds a television executive. "Someone gives an award and 'blackmails' companies into buying tables. If your chief executive is 'chosen' to be honored, it's assumed you'll buy ten tables. Accepting an honor for one of our guys costs us tens of thousands of dollars," says the executive. "Isn't it a funny coincidence that all the honorees come from big companies with big money available to buy tables? You get a call from someone in your industry suggesting it would look odd if you weren't at this banquet. Doesn't that sound like an implied threat to you?" Adds an advertising-agency president, "I have no respect for guys who let themselves be used to put the bite on the rest of us. We go because we have to."

Usually it's the fund-raiser's chairman or guest of honor who creates the sense of obligation, as Art Buchwald noted in a keynote speech at a dinner last year honoring Macy's president Mark Handler. "Some of you may be wondering why the Cystic Fibrosis Foundation is honoring this great humanitarian, and I

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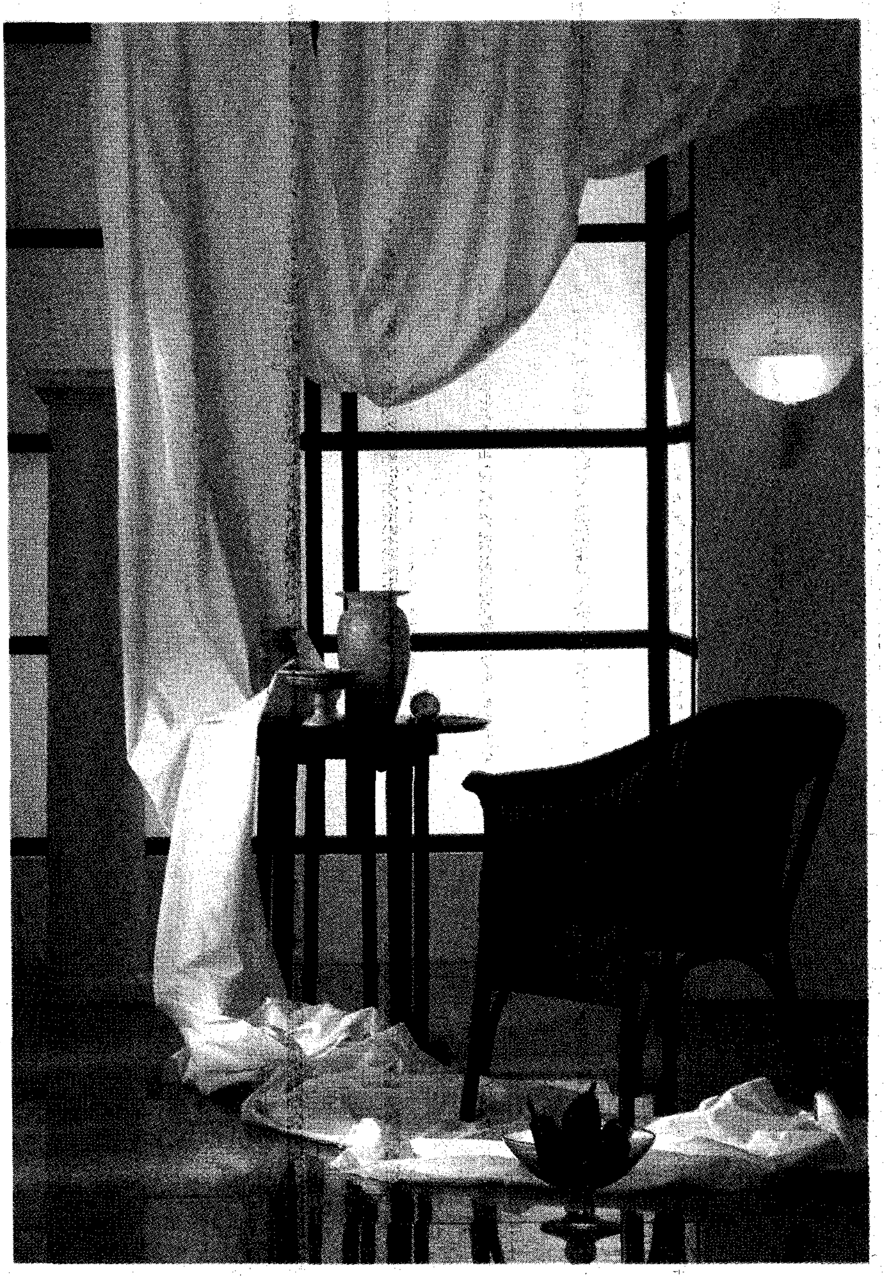

MAY 1984

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Photograph by Mary Ellen Mark

Karen Silkwood, the union activist who blew the whistle on Kerr-McGee, is the subject of a new movie starring Meryl Streep and directed by Mike Nichols. The December issue applauds *Silkwood* as "a message film not overcome by the burden of its passion."

VANITY FAIR

DECEMBER 1983

A CONDÉ NAST PUBLICATION

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am proud to give you the answer tonight," Buchwald began. "Mark Handler sells tables. When Cystic Fibrosis was looking for someone who could fill this gigantic ballroom, the name Mark Handler repeatedly came up. As one member of the board put it, 'There isn't a Macy's supplier in the country that would refuse to buy a table if we told him we were honoring Handler. Companies who are doing business with Handler will have to buy a table. Companies who *want* to do business with Handler will have to buy *two* tables. Companies who are going bankrupt because of Macy's will have to buy *three* tables in the hopes they can get well again. With Handler as our honoree we can blackmail every dress manufacturer on Seventh Avenue. The advertising agency that handles the Macy's account will have to buy a table. The advertising agency that is trying to steal the account from the other agency will buy four tables."

Team: *Berend's Davidson, Lese, Starkman.*

The law firm of the guest of honor—and that of the dinner chairman—feels obliged. So do their accountants, ad agencies, P.R. firms, and bankers. Real-estate and stock brokers are also good for a table. And if either the chairman or the honored guest is an advertiser, the bite, no doubt, will be put on the media. No lode is left unprospected. What boards do the chairman and guest of honor sit on? What church do they attend? Where do they golf? "It takes research to come up with the invitees," says Berend's Alice Davidson. "There is no standard list."

BUT NOT EVERYONE RESENTS the not-so-subtle solicitation. Lew Rudin admits he's cutting back—to three events a week—for self-preservation, but considers these affairs important and fun. Leone Peters, honorary chair-

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man of Cushman & Wakefield, savors the one-upmanship implicit in coercing friends. A banker who requested anonymity also enjoys the strategy—"it's like a great ballet"—and Michael O'Neill, vice-president and group publisher at CBS Magazines, regards the one dinner a month he attends as a business opportunity. "We see our peers under relaxed circumstances, and if they're out-of-towners it's a relatively inexpensive way to mingle with them," says O'Neill, a genial sort. "Let's say it's a benefit honoring Lee Iacocca. You know you're going to see your Detroit friends there. This has become a basic way of doing business. It's good fare and wine, and I'm a people person. I enjoy it. But," he continues, "I *have* gotten a kick out of how prices have climbed from $200 or $250 a ticket last year to $300 now. And I was thrilled, flattered, to get an invitation from Secretary of State Shultz to attend the Bicentennial Treaty of Paris benefit. But then I saw that it was $1,000 a plate, and I got a little less thrilled."

Table talk: *Erlaine Ellinghaus*

By that token, he would have been even less thrilled to have been asked to be a benefactor—at $25,000—at the November 7 dinner to raise funds for the Statue of Liberty. Lee Iacocca served as chairman, aided by co-chairmen Michel Bergerac, of Revlon, and Angier Biddle Duke. That dinner, at the New York State Theater, may have had the highest price tag in town, but it certainly didn't have the most crowded dais. That honor goes to the New York Mission Society Benefit on November 30, when the Waldorf will pack in 160 at a "dais" of eight round tables. The International Center for the Disabled's dinner in October ran a close second with its seventier, 140-seat dais. It's hard enough to chitchat at the traditional circular table (the most common subjects: business, politics, and mutual friends), but imagine the conversational predicament of those who find themselves straitjacketed on the standard showcase dais.

THE STORY OF THE OLYMPIC benefit began on Tuesday, August 2. Alice Davidson, Linda Lese, and Eve Starkman, the Berend principals, had met with representatives of the New York Olympic Committee twice in July. But it wasn't until that sweltering August afternoon that they plowed past pickets to meet with U.S. Olympic Committee representatives at New York Telephone Company headquarters. The meeting was brief—not just because the executives they'd come to see were filling in for striking workers, but because there was no time to lose getting started. Fund-raising dinners often take from six months to a year to orchestrate. This one would have to be created in little over three months.

Rudin enjoying their $250 repast.

All guilt dinners begin with homework. Luckily, the Berend team could shortcut some of it because the Olympic Committee had already tapped the chairmen and guests of honor. Separately, their names had pulling power—and together they gave the women a variety of businesses from which to draw an invitation list. That left only the executive committee—whose members are each expected to buy a table—to recruit.

In late August, while the Berend team pondered a "ticket structure" and a

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theme—they considered "Go for the Gold" and "Grow With Gold" but ultimately opted for "Team Up, America"—325 letters went out on Ellinghaus's stationery to prospective committee members. "We are asking that you let us include your name on the dinner invitation and that you become a Medalist Sponsor by reserving a table in our Gold, Silver or Bronze categories. In addition, may we contact a few of your colleagues who might support the dinner." (All members of the executive committee are asked to supply a list of "friends.") The plea moved 50 executives. "A lot turn these offers down because they're publicity-shy, fearful of becoming a sitting duck for future events, and just plain pooped," says Davidson.

Because of the time crunch, three weeks after the appeals were sent, the Berend trio started dialing. On September 12, 1,200 letters asking recipients "to help us raise the necessary funds to select and train our athletes for the 1984 Olympic Games, and to ensure a successful tribute to the Rudin brothers" were mailed. The dinner was in business. On October 10, 2,000 formal invitations bearing the names of the executive committee were sent to a wider circle. International Paper was the first to make a pledge; Fred Rose's realty concern and the law firm Shea & Gould were the first to come through with cash for tables.

In the meantime, the planners were busy with the anatomy of the dinner—firming up the program, arranging the audiovisual presentation, securing the clergy, the speakers, the orchestra, and the flowers. At a taste test a month before the dinner, petite marmite beat out lobster bisque and pumpkin soup, and three desserts proved too slippery on the plate, says Davidson. The roast veal, though, had no competition.

Veal seems to have become the entrée of choice at guilt dinners, proof that the rubber-chicken circuit is evolving. "Twenty years ago you couldn't *not* offer fruit cup, a beef item—say, tournedos or filet mignon—and an ice-cream bombe," says the Waldorf's Hansen. "Even ten years ago, no one wanted crown roast of lamb or veal—now they're favorites." Back then, cherry tomatoes were *de rigueur,* raspberry-vinaigrette Bibb was the standard salad, vegetables were canned or frozen, and wine was rare. Today, carrots are common, radicchio, arugula, dandelion, and endive the salad favorites, fresh vegetables the rule, and two or three different wines a matter of course. "People have been fruit-cupped, prime-ribbed, mint-pea'd, string-bean-amandined, rissoléed-potatoed, and baked-Alaska'd to death," says Lawrence Harvey, director of catering at the Waldorf.

A few days before the event, seating is planned, though last-minute changes

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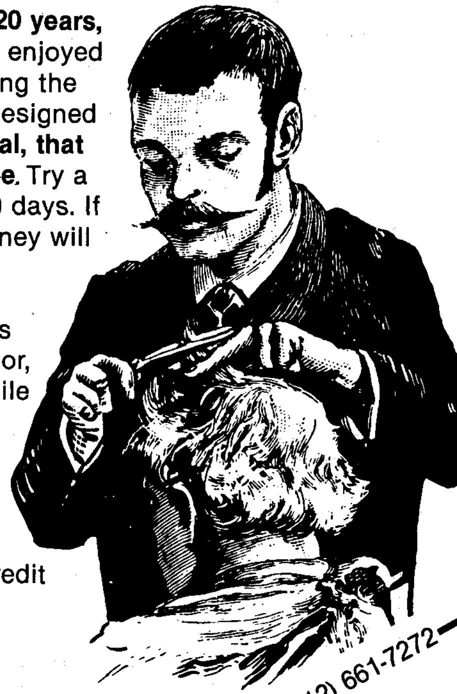

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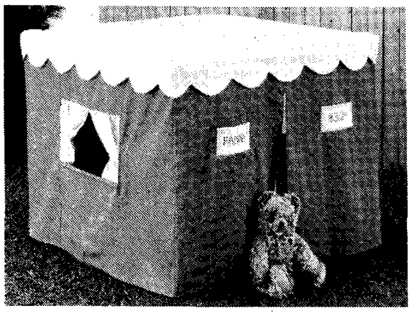

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are common. Guests' names are almost as hard to come by as winning lottery tickets, making it tough going. "You try not to put competitors side by side," says Berend's Starkman, "and remember not to seat people with others who've fired them." (Two years ago at a charity's first fund-raiser, there was a table that had not been completely bought by one company, so Davidson called the company's representative to tell him whom she planned to seat there. "I don't know what angel sat on my shoulder that day telling me to call him," she says. "He laced into me: 'I haven't talked to that so-and-so in five years, except when I see him in court.' ")

Tables near the music are iffy—what if it's too loud and people want to talk? The same holds for those near the door: Some people want to be in the thick of things; others want to be near the exits so they can make a fast getaway. Dais guests also often request an end seat for the same reason. (Starkman recalls a recent dinner at which a regular dais sitter found that his place card had been switched from the far-right position he favored to dead center, a dirty trick played by a friend.)

At the Olympic dinner there was no dais, and no dance floor around which to cluster the favored—those who have long supported the cause or are friends of the honored guests or chairmen. But on November 10, the day of the benefit, 30 people who had accepted bailed out, making the seating arrangements more nightmarish than normal. And at 5:30 P.M.—the invitations specified cocktails at 6:30—battalions of workers were vacuuming, bantering in Spanish, breaking down rows of "schoolroom" seats from the just-ended session of the Practicing Law Institute, and setting up 75 tables for the banquet. And Alice Davidson was pacing. "This is the tightest I've ever seen it," she said in a strained voice.

SEATING SNAFUS AND CLOSE calls are not the only reasons that guilt dinners do not always proceed flawlessly. During one of the annual United Nations Balls, Atlanta mayor Andrew Young's six-year-old son strolled from his parents' room in the Waldorf to the ballroom—clad in his pajamas. Some years ago, a Salvation Army benefit was to be held in a tent at the Garden State Arts Center, in Holmdel, New Jersey. No sooner had laborers erected it than monsoons hit, collapsing the tent. Miraculously, the crew patched and reassembled it a half-hour before the affair began. On April 6, 1982, on the eve of a benefit for the New York Botanical Garden, the skies dropped nine inches of snow on the city. Instead of the 750 guests expected, 450 mushed in. A barbecue banquet given by the Governor's Committee on Scholastic Achieve-

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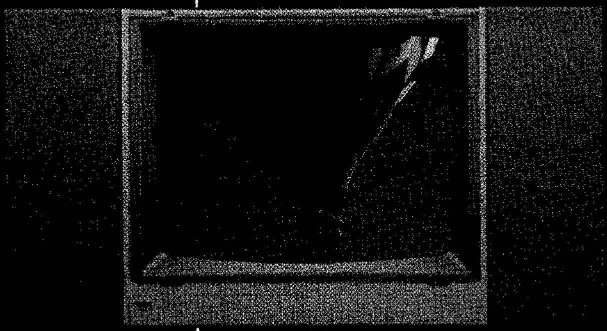

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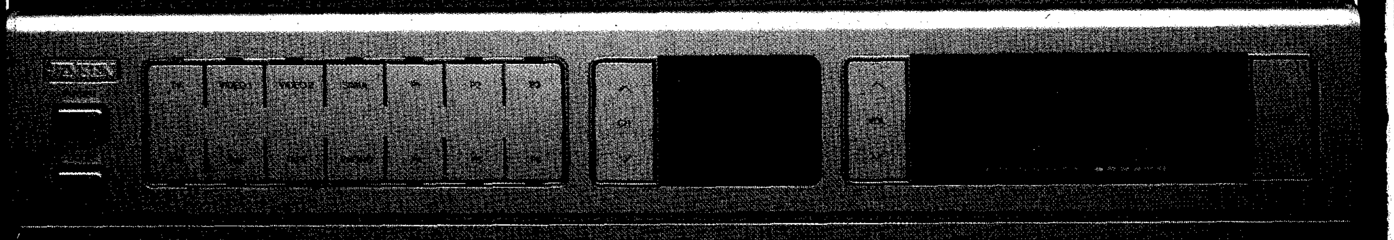

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ment at the Seventh Regiment Armory in the sixties was literally an explosive affair: An old butane stove blew up. At the dinner held by the President's Council on Physical Fitness last April at the Waldorf, Madison Square Garden dispatched an elephant to participate in the program (the messenger's bill: $300). The chocolate charlotte russe must have stimulated the beast's appetite. He helped himself—while the waiters stood helplessly by. And at another Waldorf banquet last February, a duck somehow got loose—sending captains and waiters frantically scurrying after it.

One party scheduled to take place aboard a ship foundered when the vessel developed engine trouble. Penny Stoil saved the day by persuading a group that had booked a hotel room for the cocktail hour to move up the time of its party and vacate the space for her group. Last year, a benefit lunch for the Shaare Zedek Hospital, in Jerusalem, on the *Q.E.2* had to be canceled when the ship was sent to the Falklands; this year, the liner tangled with icebergs and put into port too late to accommodate the event. But acts of war and of God aside, the disaster that's almost sure to visit every fund-raiser is the droner. "Speakers do tend to go on too long," laments Stoil. "Beware of people who give you your money's worth. We advise that these events should end by 9:30. When was the last time you attended one that did?"

The party's over: *The brothers Rudin.*

IT'S 12:10 A.M. ON NOVEMBER 11. THE Waldorf's 90 waiters have cleared the Grand Ballroom, and the Olympic dinner is fading into memory. Except for taking care of a few final details, a flurry of invoices and thank-you notes, the Berend team's work is done—for now. In a few hours, they will begin flipping through their Rolodexes again—this time in search of prospects for a Puerto Rican Legal Defense and Education Fund dinner, in the spring at the Pierre. ■

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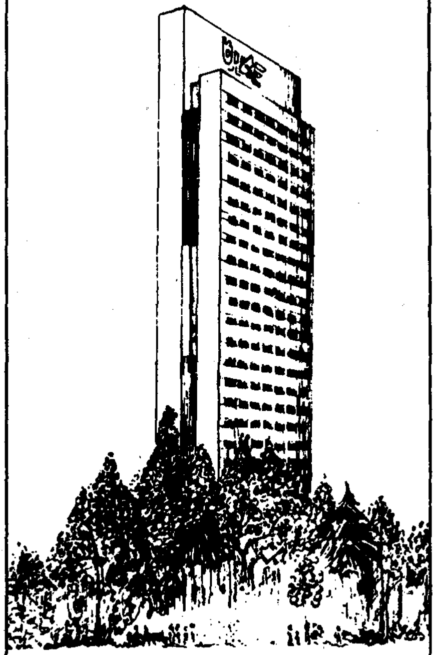

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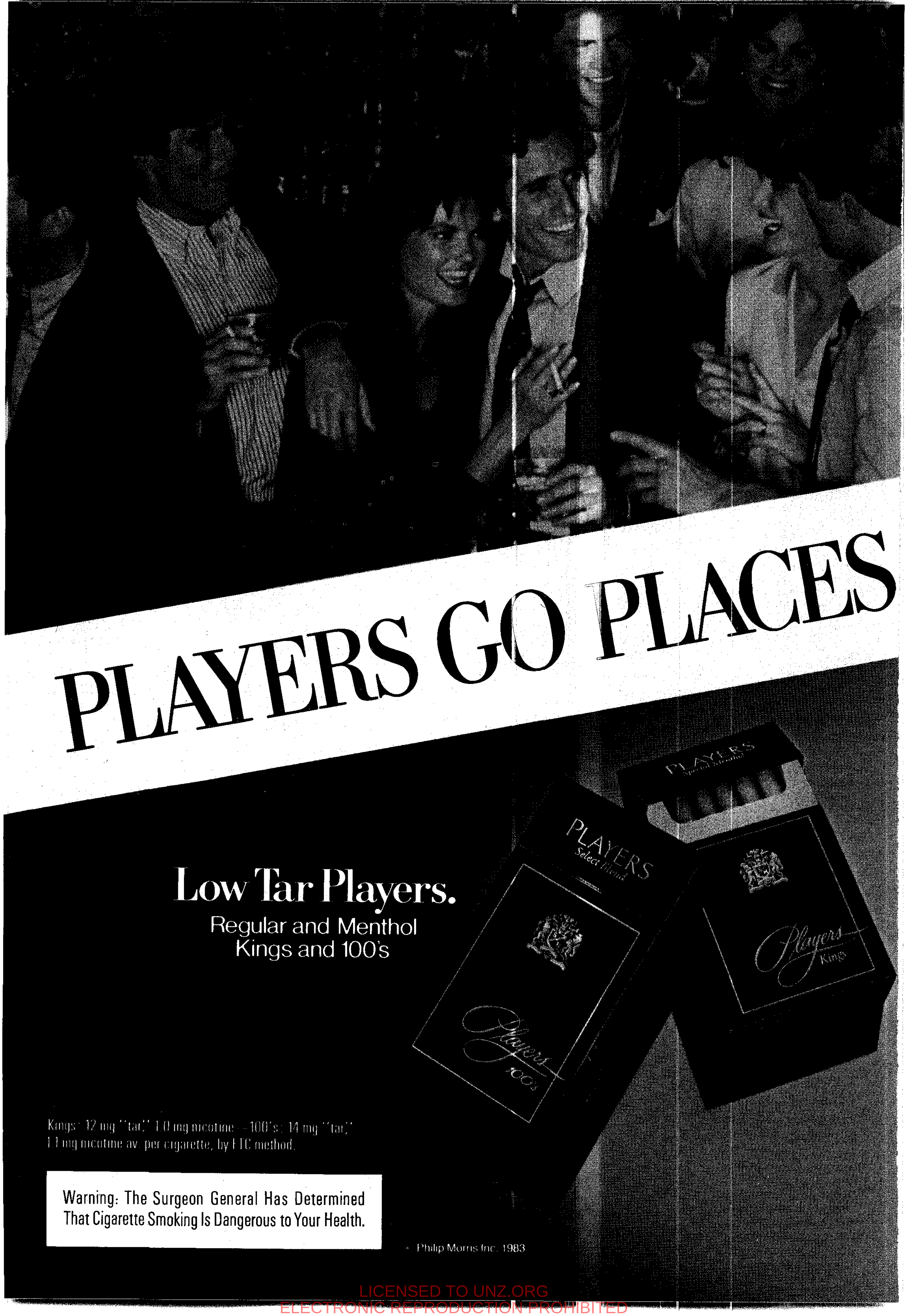
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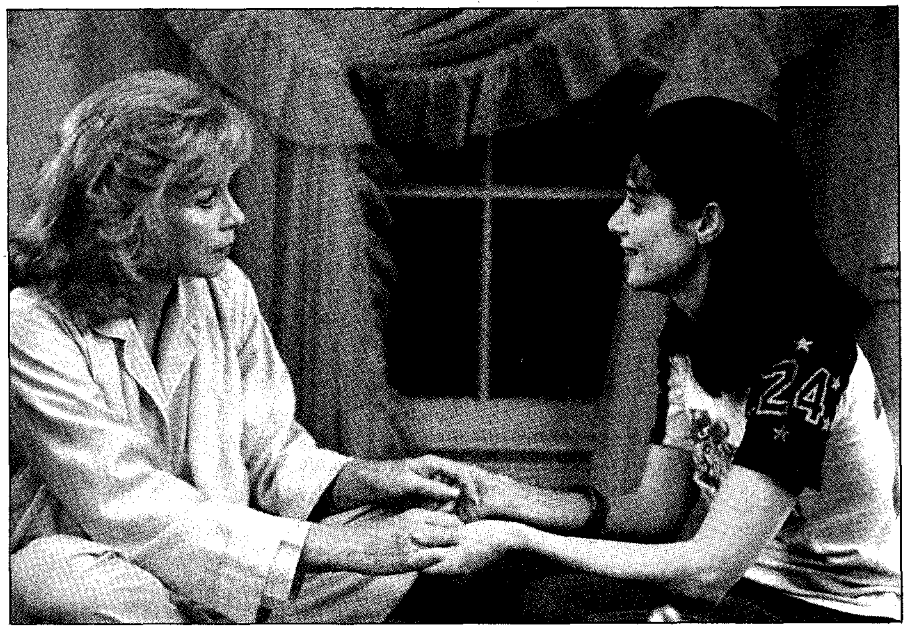
Movies/David Denby

LIFE WITH MOTHER

"...In *Terms of Endearment,* Shirley MacLaine brilliantly portrays the ego-stiffening process of middle age..."



Endless love: *MacLaine and Winger's involvement is so strong it hurts.*

ALL OF US WANT TO BE LOVED, BUT VERY few of us, I suspect, want to be completely *understood.* When those who love us can read us like an open book, we feel we're in trouble. Love that knowing is almost an insult—it seems to deprive us of mystery, danger, individuality. **Terms of Endearment,** easily the strongest movie about domestic life, friendship, and love made in this country since *Kramer vs. Kramer,* chronicles the tortuously intimate mutual affection of a mother and daughter who understand each other so well that they can't help sticking pins into each other even as they offer love and support.

In a short prologue, Aurora Greenway (Shirley MacLaine), a young woman in heels, staggers into the bedroom of her infant daughter. Aurora is convinced that the child's silence means she has stopped breathing. She pokes the blissfully sleeping baby, who wakes with an irritable "*Wah! WAH!*" "Better," says Aurora. "That's much better." The movie covers 30 years in the lives of these two women. Aurora, like most mothers, deludes herself for decades into thinking that everything in her daughter's life would fall into place if the girl would only take her advice. When she can't get her daughter, Emma (Debra Winger), to do what she wants, she contents herself with making her feel bad. Emma strikes back by marrying a man her mother hates. She then moves away from Houston, where her mother still lives, and has "too many" children with her "inappropriate" husband.

With great skill and dramatic effectiveness the movie fills in the details of Emma's and Aurora's relations with men, but it always returns to their relationship with each other. Much of it is conducted on the telephone, often across hundreds of miles, and in conversations that begin and end abruptly, as if the two of them were spending the afternoon knitting in the same room. When Emma, about 30, goes to a fancy party in New York and suffers the condescension of a variety of elegant young women, she simply lies down on a bed in another room and calls her mom. Despite everything, these two love each other hopelessly. For that reason, the movie is a comedy—a comedy of observation rather than situation, a comedy without a clearly focused theme but an abundance of life. But then, about two-thirds of the way through, it takes a sudden, arbitrary turn toward catastrophe, a change in tone that I dislike intensely but that will undoubtedly help the movie become a smash hit.

Terms of Endearment isn't obvious and conventionally sensitive like *Ordinary People* and *On Golden Pond.* It doesn't tell us what we already know, or congratulate us for feeling the same emotions we've felt all our lives. James L. Brooks, the TV whiz who created *The Mary Tyler Moore Show* and *Taxi* and wrote the screenplay (based on Dan Wakefield's novel) for *Starting Over,* has written a free adaptation of Larry McMurtry's novel; Brooks's screenplay combines novelistic detail and depth with a shrewdly experienced show-business sense of what will play on the screen. Brooks directed too, and in his first film he shows remarkable respect for the audience's intelligence.

The two stars turn in major performances. After the prologue, Shirley MacLaine plays Aurora at roughly her own age and gives us one of the wittiest and most psychologically acute portraits of the ego-stiffening process of middle age that we've ever seen in American movies. Aurora wears frilly pink or yellow party dresses and an orange-yellow wig that has the consistency of a streaky Popsicle. Terrified of getting older, she dresses hideously to stay young, yet at the same time acts the dowager queen with men, flirting and then pulling back when they try anything. At her Houston house, a variety of moth-eaten suitors are perpetually on hand—morose, poetry-quoting Texans whom she scorns for not having the courage to break through her formidably sarcastic defenses. She can't be an easy, sensual woman—even though, at some level, she would like to—because she's arrived at that place in life where dignity is more important to her than anything else.

MacLaine, in a brilliant comic performance, presses her lips shut, turning her face into a mask of disapproval, and walks stiffly, her weight up high, a ship with no ballast. She makes this woman intelligent but hidebound, loving but harsh, a near-monster of egotism. Whatever the issue, Aurora thinks that she is simply *right,* and she's amazed that the rest of the world can't see it. She can be scorchingly rude, but even at her most aggressive she acts as if some injury were being done to *her.*

Emma is completely different, not just because she is young but because she's grown up rebelling against her mother's

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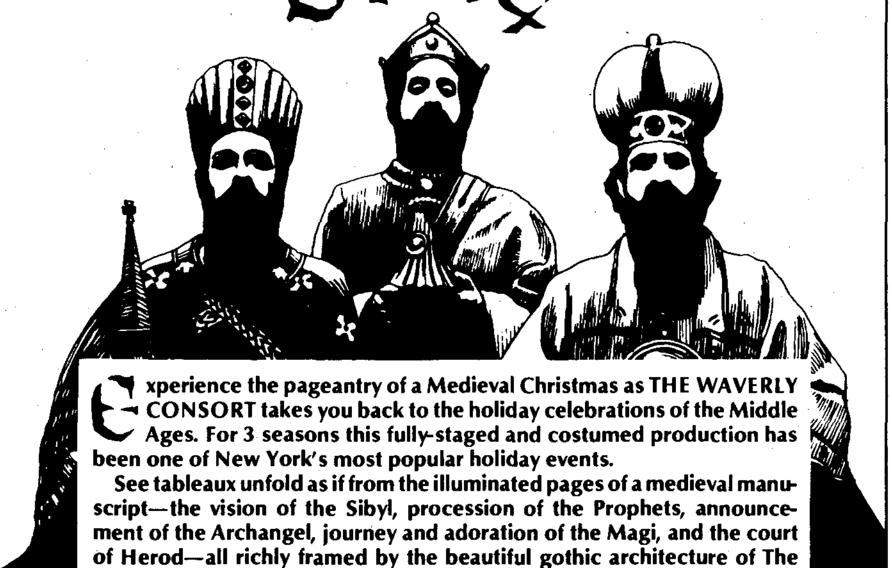

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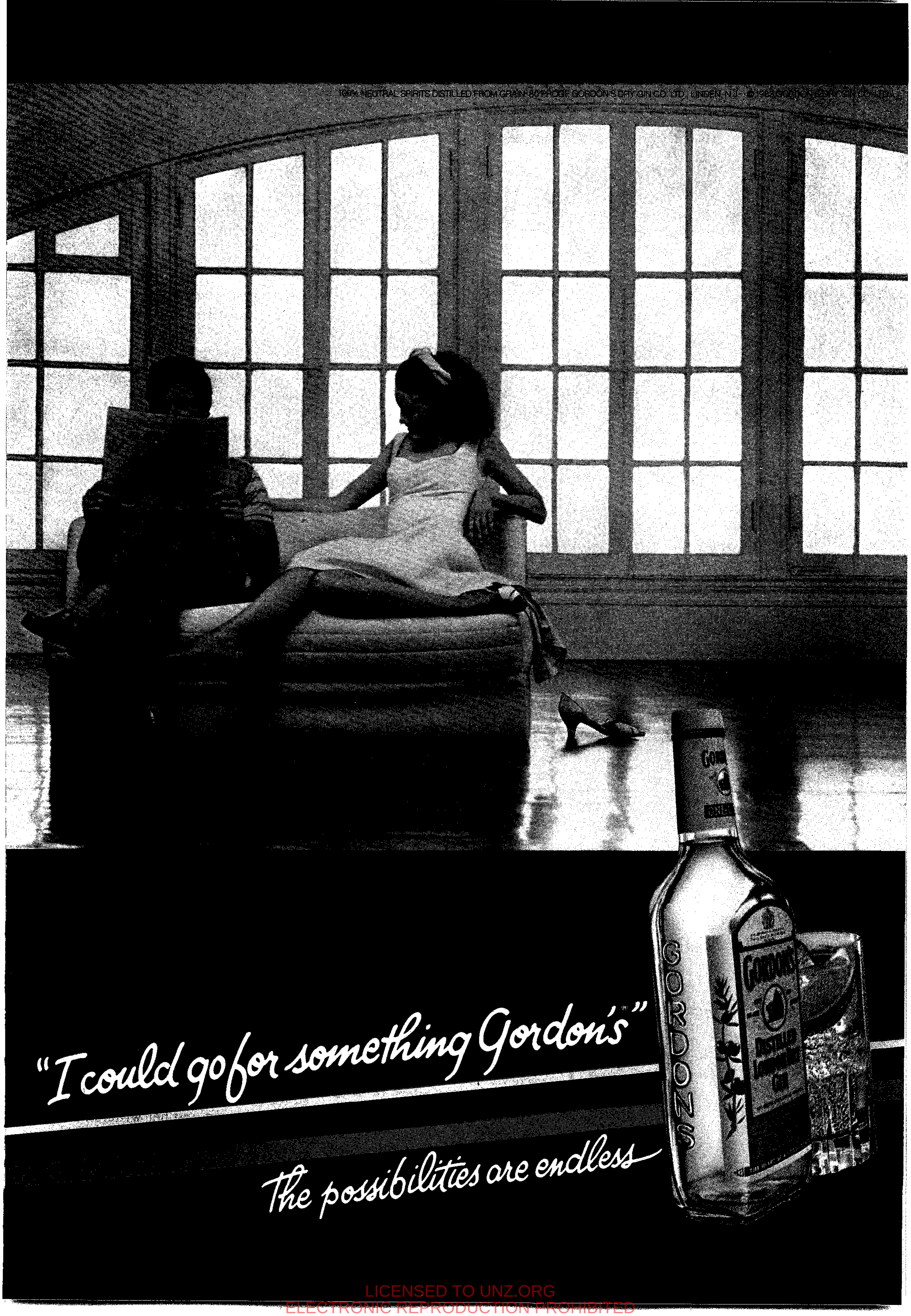
evasions and gentilities. Aurora doesn't know that she has an unconscious; idly vicious remarks drop out of her mouth almost by accident. Emma, on the other hand, has such easy access to her instincts, desires, and fears that her reactions to everything seem utterly true.

Actors who hit emotions dead center are generally less interesting than the performers who come at things from the side, or with a touch of irony. But Debra Winger makes sincerity mesmerizing. She drives right down the middle of whatever her characters are feeling, and she's so fluid, so electric—laughter, tears, rage rising to the surface without any apparent effort—that we stop noticing that she is acting at all. In *Terms of Endearment,* she's playing a woman who is daughter, mother, wife, as well as lover, and so she's lost some of that sweaty erotic ravenousness that was so exciting in *Urban Cowboy* and *An Officer and a Gentleman.* She's still sexy, with a heat behind the eyes that makes one's blood jump, but this time she's more rounded emotionally, and she's got other things on her mind. Her Emma has a way of registering her own amusement at what's going on with a roll of her eyes or a lip curled merrily, while giving all the rest of herself to the person she's talking to. She's complete, and we feel very close to her.

Emma's husband, an English professor, Flap Horton (Jeff Daniels), is good-looking, pleasant, courtly, and clearly appreciative of his wife. He's unremarkable, yet nothing about him justifies the scorn that Aurora directs his way. Is Aurora jealous of her daughter's happy sex life? Just furious at losing her? James Brooks doesn't give us the exact reasons for her loathing of the marriage, and perhaps there aren't any. We come to accept her hostility as a kind of joke, but we wonder if she may not be onto something; we begin to look for cracks in the foundation. And very gradually they emerge. This marriage is beautifully dramatized—every incident is commonplace, yet nothing is boring. Brooks gives us the ebb and flow of sexual feeling, the lovemaking squelched by a child's need for attention, the humiliations of not having quite enough money or time. It turns out, unbelievably, that Aurora was right: Flap is not good enough for Emma, and the marriage slowly begins to collapse.

At the same time, we see, intercut with these scenes, Aurora edge away from the boredom of her parlor and, after many hesitations—it takes years—cross the lawn to the house of her neighbor, a superannuated astronaut named Garrett Breedlove (Jack Nicholson, perfectly cast). A falling-down drunk with a heavy gut and a lewd smile, Breedlove has been indulged too much, fêted too much, laid too much; indeed, he has

100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 80 PROOF. GORDON'S DRY GIN CO. LTD., LINDEN, N.J. © 1983 GORDON'S DRY GIN CO. LTD.
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disgraced himself so many times that he's past caring what happens to him. Nicholson's smirk has never revealed so many acid little corners of malice and self-disgust, and yet there's more warmth here than he's shown in the past. His Breedlove is also a many-sided person—vain and childish but so completely unfettered that he has a liberating effect on Aurora. In his rough but expert hands, Aurora makes a gradual but startling transformation from flirtatious prude to happy lover.

Most of Brooks's camera setups are straightforward, even uninventive, but he's some sort of genius with actors. Even conventional expository scenes are filled with surprising nuances—a sudden charge of energy, a curiously relaxed or offbeat reading. *Terms of Endearment* doesn't have much of a plot; the picture is just life moving along, but afterward you may find yourself amazed by the intensity of what you've seen. My only major complaint is that the tragic ending (I won't reveal it) drops out of the sky, unrelated to anyone's character. I know such things happen in life, but artists probably should not arrogate to themselves the luxury of God's arbitrary will. In art, we need to see the cause. But I don't think many moviegoers will agree with me. Better get to the theaters *early* —before the lines begin to form.

Boat People IS A FASCINATING ODDITY—a passionately committed political film made in a style of glib trashiness usually reserved for kung fu, detective, and white-slave-trade movies. Ann Hui, the young Hong Kong director, has been working in documentaries and serious features in recent years, but she still breathes the cinematic atmosphere of her city. In Hong Kong trash, bodies fly through the air, blows land with a thud—everything happens too quickly and without sufficient weight or messiness or detail. *Boat People* is a fictionalized account of the extraordinary suffering of a group of non-Communist Vietnamese after the "liberation" of South Vietnam by the armies of the North in 1975, but much of it looks like exploitation—a woman about to be sent off to a "re-education" camp commits suicide by abruptly sinking a meat hook into her throat, bodies go up in flames, a desperate group of people trying to escape by boat are machine-gunned to death in about twenty seconds. Physically, nothing in *Boat People* feels quite real, but the movie is hard to shake off. Hui says she and her writers concocted the plot out of anecdotes culled from Vietnamese refugees; the awfulness of their suffering burns through its junky representation here. A baffling case: These third-rate images have the power to hurt; days later they come to haunt one in all their gruesome unreality. ■

Theater/John Simon

FARCICAL WORLDS

"...*Doonesbury* has some genuinely satirical highlights. *A Private View* is grimly funny, hilariously horrifying..."

NEVER HAVING READ (IF THAT'S THE word) Garry Trudeau's comic strip, I came to the musical **Doonesbury** in blissful ignorance. As the book and lyrics by Trudeau and the music by Elizabeth Swados progressed, my ignorance decreased *pari passu* with my bliss. There are likable, amusing, mildly but genuinely satirical highlights flickering throughout, but the ongoing comic strip inhabits a different time frame, sashays to a different drummer from those governing a finite, less choppy, and more structured form. Not surprisingly, what works best here is either totally irrelevant to the plot, as when the White House intermittently appears in slide projection and the cast sitting on the sidelines does Reagan skits, or when the abysmally laid-back Zonker and four deliciously but not excessively anthropomorphic potted plants do the vocal quintet "I Came to Tan."

Trudeau proves himself an uneven but, at best, effortlessly clever lyricist, harnessing the relaxed humor of the dialogue (about graduation: "It's no big deal—for $40,000 they've got to give you a diploma," or this: "If nothing else, the president has made it fun to be rich again") into lyric form, as when Boopsie and three of the boys, as Muffy & the Topsiders, do a preppie number including "Yes, I love Nancy Reagan,/ Love Ronnie too;/ What a pity their money/ Is so new!" Nicely double-edged humor, nicking if not exactly cutting down both subject and object. The plot concerns the last days of the collegiate commune Walden Puddle before the bulldozer, graduation, and the comic-strip equivalent of real life hit them. There are job problems, girl problems, mother problems, all of them superable, but also Duke, an insuperable uncle based on Hunter Thompson, who OD's on drugs, capitalism, and power, and will turn Walden into Mondo Condo.

Unfortunately, there is a split in the show's personable personality: The political jokes are topically Reagan, everything else is typically sixties, which Swados's rather hoary, *Hairy*-sounding music further underlines. This is Swados far from her best, using a four-man combo to produce very synthesized and rather synthetic music, with two or three tunes marginally better than the rest. Margo Sappington's choreography is strictly for nondancers: sometimes quite droll, but almost never dance. Peter Larkin's sets, however, like Patricia McGourty's costumes, work (or loaf) appositely, and Beverly Emmons's lighting has the required cartoonish flatness. The director, Jacques Levy, deftly and resourcefully builds pyramids of comic detail upon detail, piling on too thickly only the dithering of the protagonist, Mike Doonesbury, though Ralph Bruneau dithers most soulfully.

The women in the cast are slightly less proficient and appealing than the men, although Laura Dean's enchanting Boopsie almost steals the show, thus evening the score. I have nearly unmitigated praise for Keith Szarabajka, Mark-Linn Baker, Albert Macklin, Gary Beach, and Reathel Bean, who captures a smart-ass ABC newsman from *Thirty/ Thirty* from A to Z. *Doonesbury,* which but for a few big scenic effects might be better off Off Broadway, is richer in chuckles than in laughs, and now and then mawkish or silly. Still ...

VACLAV HAVEL, THE CZECH PLAYWRIGHT and fighter for human rights, is utterly heroic and admirable in the latter capacity. Twice jailed (once for four and a half years) and reduced to such menial labor as working in a brewery for championing freedom in general and the unjustly prosecuted in particular, he has also proved a decent and interesting writer, even if not in a league with such fictionists as Milan Kundera, Bohumil Hrabal, and the brilliant but politically unsavory Vladimír Páral. Though, right now, he is out of jail, Havel's works cannot be openly performed or published in Czechoslovakia, which makes the Public Theater's mounting of **A Private View,** a triple bill of his one-acters, an act of justice as well as satisfaction.

In all three plays—separately conceived but forming a cohesive triptych—Vanek, the manifestly autobiographical hero, confronts representative members of his repressive society, all of whom variously pretend not to be part of the official tyranny, though all of them variously contribute to it. The names of the onstage characters have been changed (although most Czechs would recognize them); many of those mentioned in the dialogue bear their real names. In the first play, Vanek is summoned by the Head Maltster of the brewery where he funlessly rolls out the barrels. The H.M.,

Comic-strip cutups: *Life on the* Doonesbury *commune will never be the same.*

Photograph by Martha Swope.

"*. . .Marilyn: An American Fable* is a fiasco, cashing in on a pathetic life. Catastrophic casting ruins *The Sea Gull. . .*"

while plying Vanek with the local brew, which the poor fellow detests but must partake of, tries to get him to inform against himself in writing, which the H. M. will pass on to the watchful and suspicious powers that be; in exchange, Vanek will be moved to a soft office job. "Who but yourself would know the kind of things They want to know?" the H. M. argues with inexorable logic; moreover, as a writer, Vanek is just the person to put those reports in good writing. A somewhat less Kafkaesque subplot has the H. M. urging Vanek to bring a famous actress he knows to the brewery, so he, the H. M., can spend a night of love with her to console him for his dreary life. Vanek handles his boss with consummate tact, but still gets into trouble for refusing to become a self-stoolie (or is it autopigeon?), and the play ends on a grimly funny note.

In the second work, a prosperous *aparatchik* and his wife, who claim to be Vanek's best friends, invite the dramatist to dinner with the double purpose of impressing him with all their material goods, many of them brought back from the West, and of hectoring him into making his life as nice as theirs, which he, being in the political and economic doghouse, manifestly couldn't do even if he wanted to. Yet these rich and crass "friends" desperately need validation by an honest man—as the H. M. did, too—and feel likewise indignant when, for all his courtesy, he cannot quite oblige. Here again there are some wonderful ironies, but the best play is the third: Vanek tries to get Stanek, a prosperous sellout of a fellow writer, to sign a protest petition in behalf of a young nonconformist in serious trouble. As it happens, the young man is the boyfriend of Stanek's daughter, and Stanek intended to get Vanek and his group to draft just such a protest; when, however, he is asked by Vanek to add his signature, he comes up with the most hilariously horrifying doublethink to justify his refusal.

There are three difficulties with these highly deserving plays. First, they are all a bit overlong for what they have to say, and, despite a small final twist, telegraph their endings. Second, there is, understandably but disturbingly, something self-serving here that leaves me feeling queasy: This Vanek-Havel is so patient, brave, and incorruptible, yet so tolerant of the weaknesses of others! While they are champions at what Havel, in a feuilleton entitled "The Trial," calls "the puny attempts to skate painlessly over the real dilemmas of life," you can tell by a glance at Vanek's cheap, well-worn, honest boots, the only footgear he has, that no skates have ever been clamped to them. *A Private View* contains noble and harrowing truths that needed saying, but either somebody else should have said them or the hero, even if he is, shouldn't emerge as such a saint.

Lastly, this well-designed and generally well-acted production—Stephen Keep and Richard Jordan are particularly good—is marred to a degree by Lee Grant's overdirecting. Miss Grant, an expert at Neil Simon farce, has goosed all three plays (but especially the second) into such hyperactivity that some of the real humor and horror gets lost in the nonstop shuffle.

Incidentally, for what is redundantly referred to as "a Turkish yataghan," we are given an ordinary curved saber. Vera Blackwell's translation sometimes sounds awkward but not cripplingly so.

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MUSICALS, LIKE HUMANKIND ACCORDING to T. S. Eliot, cannot bear very much reality; perhaps that is why the two get along so well together. Still, **Marilyn: An American Fable** may be carrying a human foible too far. But, then, how can you be truthful on stage about real people still living—Joe DiMaggio, Arthur Miller, and Marilyn Monroe, who, as we see here, is still alive and happily reunited with Norma Jean, the little girl she once was. All this against a set showing the Hollywood hills with the letters HOLLYWOODLAND emblazoned on them, when we know that the real sign reads HOLLYWOOD. But had the authors not changed its name for this fiasco, even the sign might have sued.

Sixteen producers, one consultant producer, one book writer, and ten songwriters were involved in *Marilyn,* and you would think that, out of 28 people, one would know better. Well, two actually do: "Cold Hard Cash," by Wally Harper and David Zippel, is a slightly smarter song than the rest but, like so much else here, could have fitted just as easily into any other show. In fact, this *Marilyn* is in itself several shows, most of them, it would seem, fragments of previous versions of this one, disconsolately bumping into one another and tripping themselves up. Here, if ever, is a musical of which I would rather have seen the outtakes. Thus the program still lists a duet for Marilyn and Arthur Miller entitled "Cultural Matters," cut and sorely missed; and there used to be a dance number for Seconal tablets or bottles, which is now, I suspect, the item called "We'll Help You Through the Night," sung and danced, with the Seconal changed into champagne, by a ubiquitous and unendurable trio labeled Destiny, as they whirl around a Marilyn who is tossing on her bed. For much of this emasculated tale is further deboned by being told indirectly: by Destiny, who reappear in ever different guises but are always equally unwelcome; by Tom and Sis, two sappy teenage Monroe fans; and by Hedda and Louella, a pair of singing gossip columnists who look rather like a takeoff on Joan Sutherland and Marilyn Horne in concert.

"Now my search is through./ Every wish come true,/ With you," warbles the pasteboard DiMaggio in this show. "It's her sweetness and vulnerability that get you," pontificates this Arthur Miller, who never takes the pipe out of his mouth, so you'd mistake him for the cook in *Mother Courage* if he did not keep banging away on his typewriter in time to the music—unless it's the other way round. Alyson Reed does not look much like Monroe, and she gets minimal support from the material (pitifully directed and choreographed by Kenny Ortega); under these circumstances, she

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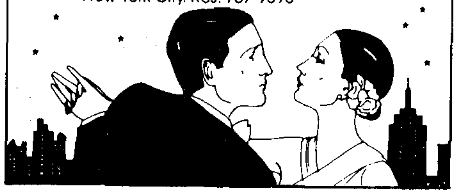

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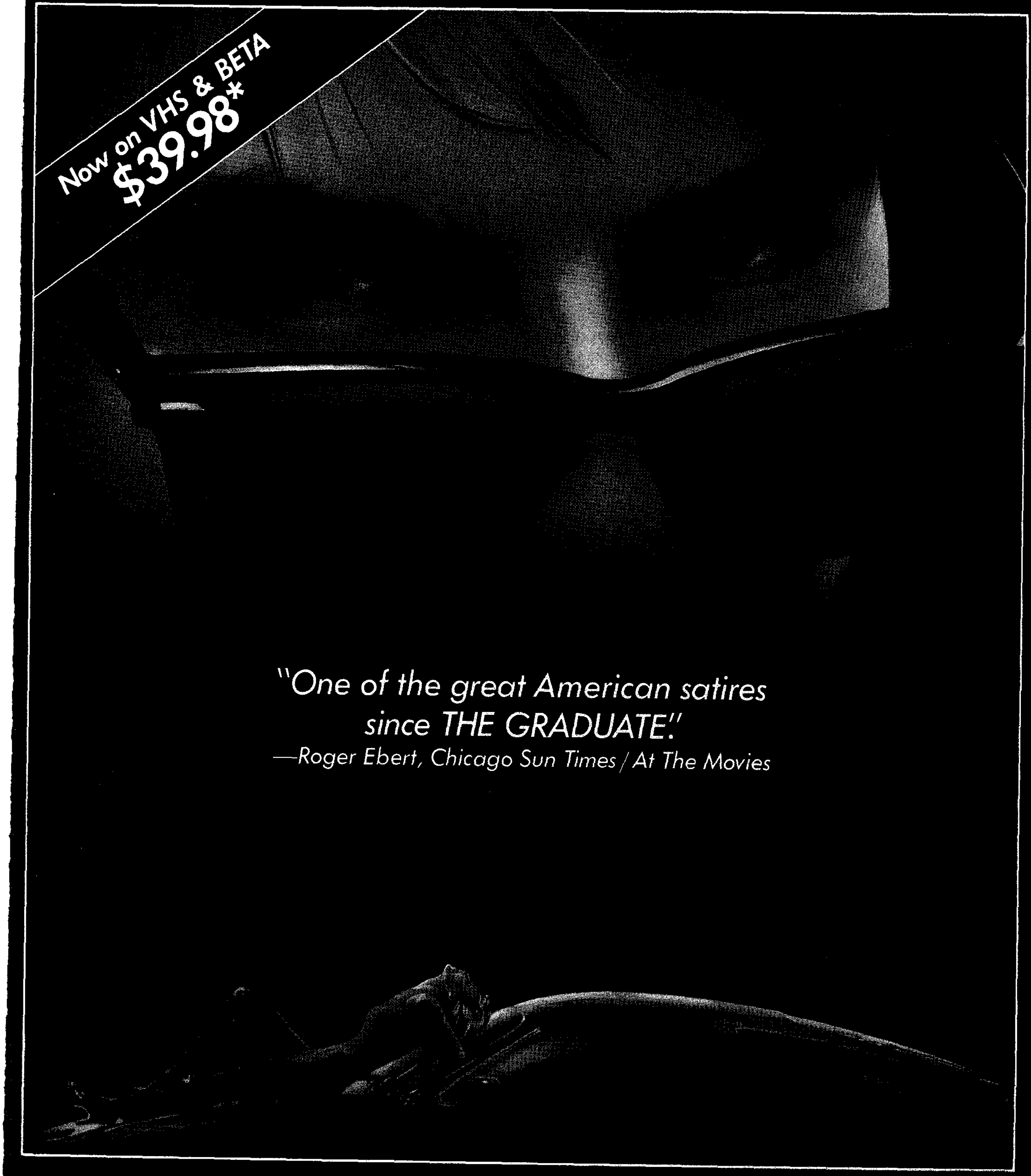
does a gallant job, and my heart goes out to her. Everyone else is best left unnamed, though Tom H. John earns mention for having designed the stage sets that look most like television scenery, and not the best television scenery at that. *Marilyn*, the musical, which tries to cash in on a pathetic, possibly tragic, life, deserves to be a one-night stand; the real Marilyn was surely worth more.

THE CIRCLE REPERTORY'S **The Sea Gull,** as staged by Elinor Renfield and supervised by Tanya Berezin (whatever that means), proves only that traditionalist Chekhov can emerge just as bad as revisionist Chekhov by, say, Andrei Serban. In this case, the chief offender is the acting—or, if you prefer, casting—which is catastrophic. Almost everyone looks painfully older than called for, and is even more painfully unable to play his role. Michael Higgins, as Sorin, comes off best, followed by Michael Ayr and Nancy Killmer in the undemanding parts of Medvedenko and Paulina.

Richard Thomas is a hardworking Treplev, but as Russian as apple pie and with a voice that sounds as if laundry were hung out to dry on his vocal cords. Katherine Cortez is a horsily unpoetic Nina, too old, too tough, too American, and totally unheartbreaking. Barbara Cason is a stock provincial-leading-lady Arkadina, which may be right for Arkadina, but not for the actress portraying her. The line about her being 43 but passing for 33 earns the evening's saddest laugh. As the charming and (I thought) unruinable Dorn, Dennis Patrick manages to be charmless and ruinous; at an alleged 55, he looks as old as the decrepit Sorin. Though competent, Robin Bartlett is a hard and unmoving, very East Village Masha. Richard Seff's Shamraev gets the dullness of the character but not his pathetic humor.

Judd Hirsch's Trigorin is a ghastly laugh riot. Meant to be Chekhov's dig at the too genteel Turgenev, Hirsch's Trigorin is a New York Jewish cabdriver. His attempts at behaving with style are more Tussaud than Turgenev, and he utters such things as "a man comes and Caesar [sees her]," "challenge me to a dool," "I'm like a fux chased by the hounds," "yep!" and others as bad. Hirsch's Trigorin may surpass even Liz Taylor's disastrous Amanda in *Private Lives.* Jean-Claude van Itallie's translation often lapses into the anachronistic or ungrammatical, John Lee Beatty's scenery is penny-pinching and looks it, and Norman L. Berman's music is a mess. Dennis Parichy's lighting and Jennifer von Mayrhauser's costumes are fine. The eponymous sea gull, smallish in Act II, is huge when stuffed in Act IV. Conversely, the play, fractured in Act I, is pulverized by Act IV. ▬

HOME FOR THE HOLIDAYS



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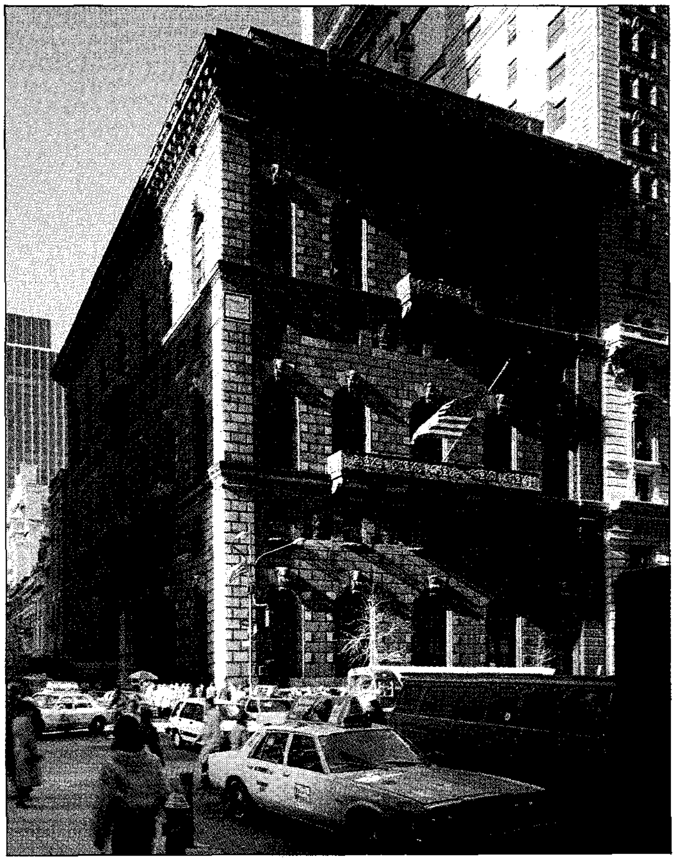
CITY OF DREAMS

"...A flurry of books out this season provides a vivid reminder of old New York's architecture at its most grand..."

THE YEAR WAS 1900, AND THERE WAS much discussion in snappier New York circles about making the metropolis look better. But to at least one foreign visitor, a sociologist named Neils Gron, the debate was all a waste of time. And on April 29, he was quoted in the New York *Herald* saying so. "All this talk of beautifying New York seems strange to me," he stated. "We expect of her power and magnificence, but not beauty. If a European came over here and found that New York was beautiful in the same way as the European cities he knew, he would be very much disappointed."

Fortunately, Gron's view did not prevail, and in the years between the turn of the century and the outbreak of the First World War, New York City saw the construction of hundreds of buildings intended not merely to accommodate its growth but to raise it to a level of architectural excellence appropriate to a city fast gaining on London, Paris, and Rome. Fifth Avenue sprouted châteaux luxurious enough to shame the French predecessors on which they were based. The dark old brownstone side streets were lightened by the limestone and marble of new libraries, schools, and clubs. And above them rose the fresh Gothic spires of churches where the new aristocracy could worship and marry in style.



Survivor: *McKim, Mead & White's University Club (1900).*

Far too many of the great buildings of that era have vanished, but a flurry of books out this season provides a vivid reminder of their grandeur. By far the most comprehensive is the monumental *New York 1900, Metropolitan Architecture and Urbanism 1890–1915,* by Robert A. M. Stern, Gregory Gilmartin, and John Montague Massengale (Rizzoli; 520 pages; $60), in which the Neils Gron anecdote appears. It is a definitive guidebook to New York architecture of the day, and the lucid text, augmented by 500 period photographs and drawings, allows one to reenter the lost city as if on a time-warp walking tour. Relying on contemporary accounts by critics and other commentators, the authors describe the planning, building, and reception of their subjects in impressive detail. (For those who have forgotten, the original Abercrombie & Fitch, on Madison at 45th Street, was equipped with a rooftop water tank where customers could test the fly rods.) And the aesthetic analysis is authoritative. (The authors are all practicing architects.)

But this is more than straight architectural history. It is also an excellent social and cultural portrait of the city at its most extravagant. Describing the beginnings of two key buildings of 1900, the authors write that "the world of commerce set out to build two monuments to itself, a stock exchange of truly imperial swagger and a chamber of commerce, as richly ornamented as a jewel box." In a chapter entitled "Palaces of Pleasure," the authors point out that the elegance of a Sherry's restaurant came into being at least partly because of the surging demand of the urban middle class for places to display their new earnings. And in a chapter on "Civic Grandeur," we are reminded that New Yorkers were once determined that the architecture of public schools reflect as great a commitment to learning as the design of government buildings did to official virtue. "Make it all good," wrote a reformer of the day on the subject of school-building, *"no matter what it costs."*

The pressure to build, and build grandly, contributed to the flourishing of some of the finest design talent this country has ever produced: Henry Hardenbergh (the Plaza hotel, the Dakota), Cass Gilbert (the Woolworth Building), Carrère & Hastings (the New York Public Library at 42nd Street), and Warren & Wetmore (Grand Central Terminal). One of the many stars was Bertram Grosvenor Goodhue, who designed St. Thomas's Church, on Fifth Avenue, as well as St. Bartholomew's, on Park. Largely ignored by historians until recently, Goodhue and his lyrical interpretations of the Gothic tradition get an overdue look in a new monograph, *Bertram Grosvenor Goodhue,* by Richard Oliver (The Architectural History Foundation/M.I.T. Press; 297 pages; $30). But cornice and pediment above them all loomed the triumvirate of Charles Follen McKim, William Rutherford Mead, and Stanford White.

Between 1870 and 1920, McKim, Mead, and White took on nearly 1,000 commissions. Their firm became the largest architectural office in the country and was a major influence in Europe as well. Its work ranged from relatively humble private houses in the suburbs of Boston through ornate *palazzi* for New York's wealthiest clubmen to the incomparable Pennsylvania Station and

Photograph by Cervin Robinson.

the restoration of the White House. At the peak of their powers, these three architects were ranked in some quarters on a par with Alberti, Bramante, and Christopher Wren, and their legacy has endured to the point that present-day New Yorkers routinely assume that if a building is old, in the classical style, and good, it must have been done by McKim, Mead & White.

An overview of the firm's prodigious output is available in a brief but well-illustrated volume, *McKim, Mead & White, Architects,* by Richard Guy Wilson (Rizzoli; 238 pages; $35). Far weightier is what is likely to prove a landmark in its own right, *McKim, Mead & White, Architects,* by Leland M. Roth (Harper & Row; 441 pages; $40). Amazingly, this is the first such ambitious study of the subject, and it is done with solid scholarship, accessible prose, and a touch of humor. For all the emphasis on the buildings, the partners' personalities come through forcefully. McKim was the consummate designer, the master of the plan, who, says Roth, caused clients "to build better than they knew or dreamed." The avuncular Mead was "the balance wheel, the governor of the engine" that drove the extraordinary aesthetic vehicle of the partnership. White was the flamboyant one, skilled at ornament, devoted to young women (including, ultimately, Evelyn Nesbit, whose husband shot White to death in 1906), and a volcano of energy. White's son Lawrence is quoted in the book describing a typical incident at the drawing board. "Once a draughtsman came to him in despair," Lawrence recalled, "because the axis of a scheme which White had indicated could not be maintained. 'Damn it all, *bend* the axis,' was the reply."

Apart from the consistently high quality of the buildings they designed, what is most striking about these very different men is their common dedication to the idea of architecture as an edifying force. It was, for them, "an environmental art, the creation and manipulation of forms and spaces which shape experience and amidst which people play out their lives, and which at every moment affect human activity physically, psychologically, and emotionally." In a speech given in 1903, McKim lamented the loss of many great American buildings of the past and "the lesson they invariably teach of sound proportion, simplicity, and good manners."

All of these qualities were represented in the firm's own work. But nowhere were they more evident than in the serene and quintessentially urban monuments designed for New York. Early on, says Roth, McKim, Mead, and White "cast their lot with the city. So their architecture was developed in accordance with the landscape of the street and not that of the prairie." One has only to stroll beneath the elegantly imposing bulk of the University Club, on Fifth Avenue at 54th Street, or pass the reposeful façade of the Morgan Library, on 36th Street off Madison, to sense the truth of that claim.

With the death of Mead, the last surviving partner, in 1928, and the subsequent triumph of modernism and its dedication to the machine aesthetic, the basically Beaux-Arts sensibility of the firm rapidly fell into disrepute. And in at least one way the judgment was just. McKim, Mead & White had little use for the tall buildings that were coming to dominate the modern city. (McKim told an interviewer in 1907 that he felt the firm "fortunate in keeping out of the business of skyscrapers thus far.") But in recent years, the debate over style has given way to an appreciation of these architects' fundamental values. And this book will do much to make those values clearer in a time—and a city—that needs them more than ever. Among their greatest contributions, writes Roth, was that McKim, Mead, and White "established by example a positive view of urban life." What better epitaph for such civilized men? ■

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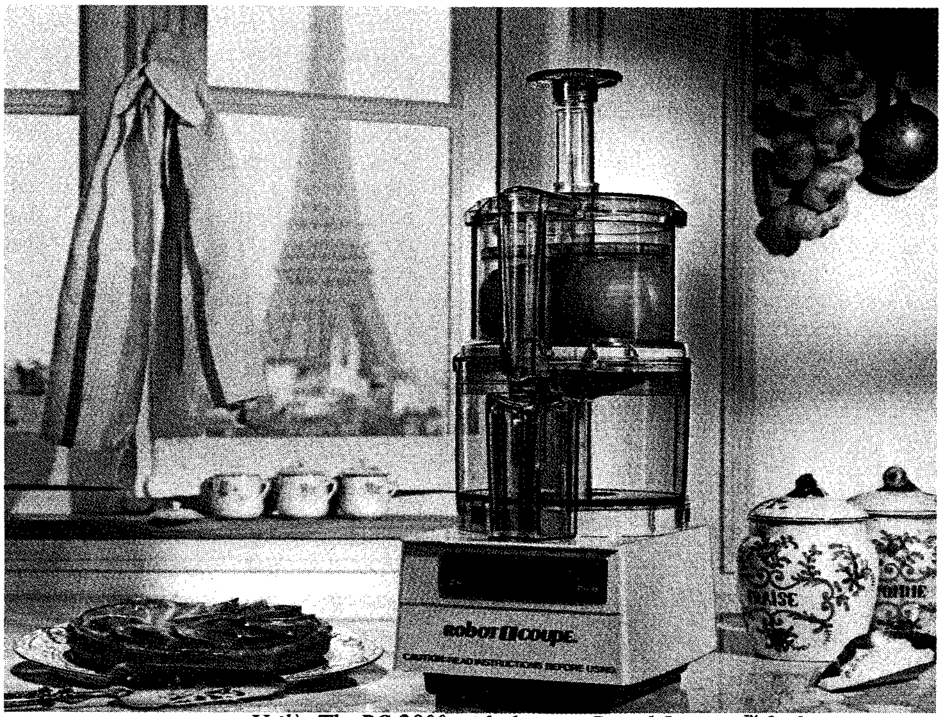

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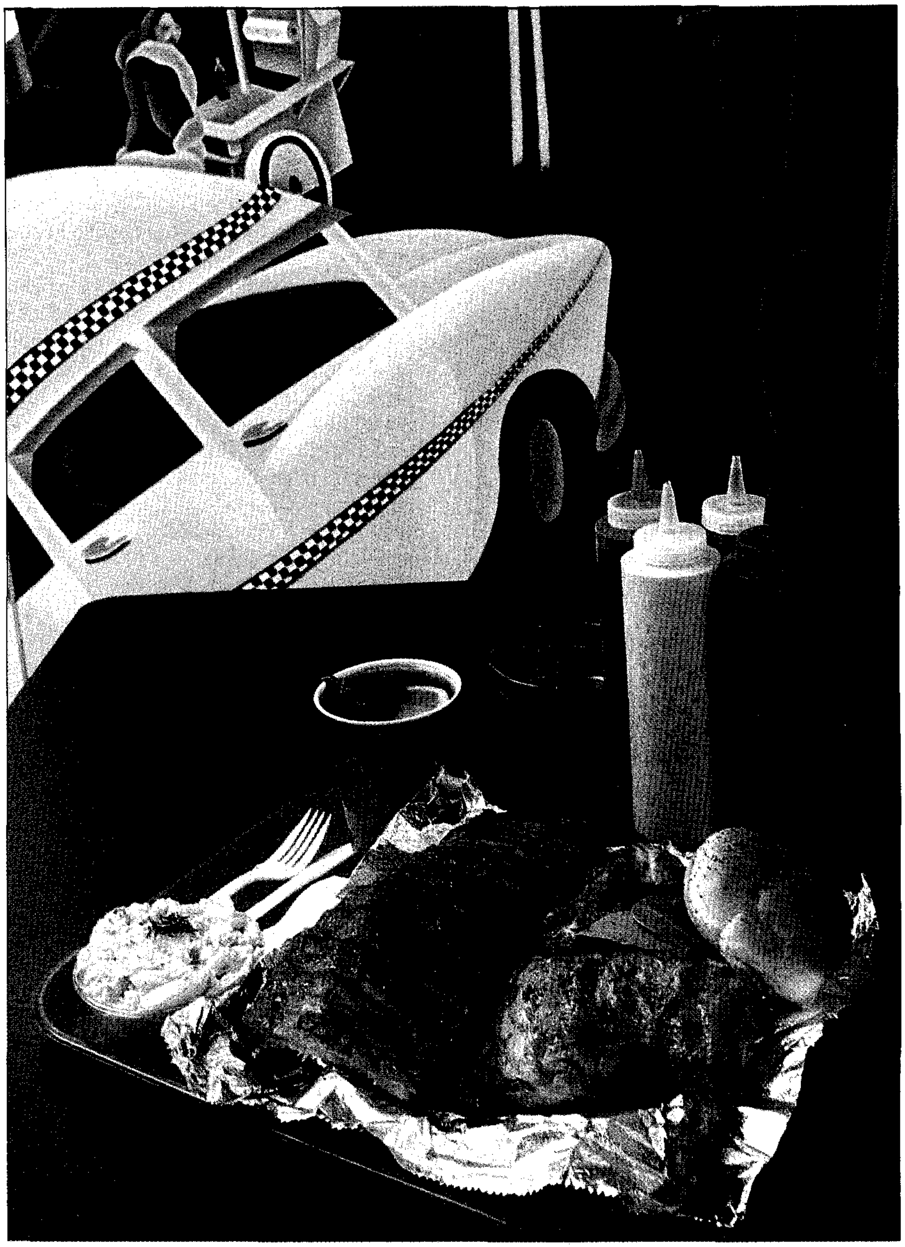
BIG-TOWN BARBECUE

"...Baby-back ribs with pungent sauce; juicy, smoky-flavored chicken; snappy coleslaw; satisfying corn bread..."

PICTURE THIS: A FRENCHWOMAN (ME), newly married and fresh off the boat, at Shorty's, on the South Dixie Highway, in Florida, where spareribs (what's that?) are being barbecued over an open pit. I've already tried a pastrami sandwich quelle horreur!), and now I'm sitting in ront of a plate piled high with ribs and corn on the cob (it's for the cows, *n'est-ce pas?*). I taste and I love, even though he sauce drips on my dress.

I've learned a lot about barbecue since then, about Canadian baby-back ribs and pungent sauces and butter-and-sugar corn. And I've been helped in my education by the barbecue places that have recently proliferated in the city. Some of the pioneers—Rusty's, Smokey's on Ninth Avenue at 24th Street, Sylvia's (where the ribs are pan-braised), and Wylie's Ribs & Company—have already been reviewed in these pages, and they still know their stuff. But it's time to investigate the later arrivals. Here, then, the most noteworthy of the new (with one exception) spots whose culinary raisons d'être are ribs and chicken. The exception? A place that's been around for years—but is so good we couldn't possibly leave it out. Prices given are for dinner, and they include the accompaniments mentioned.



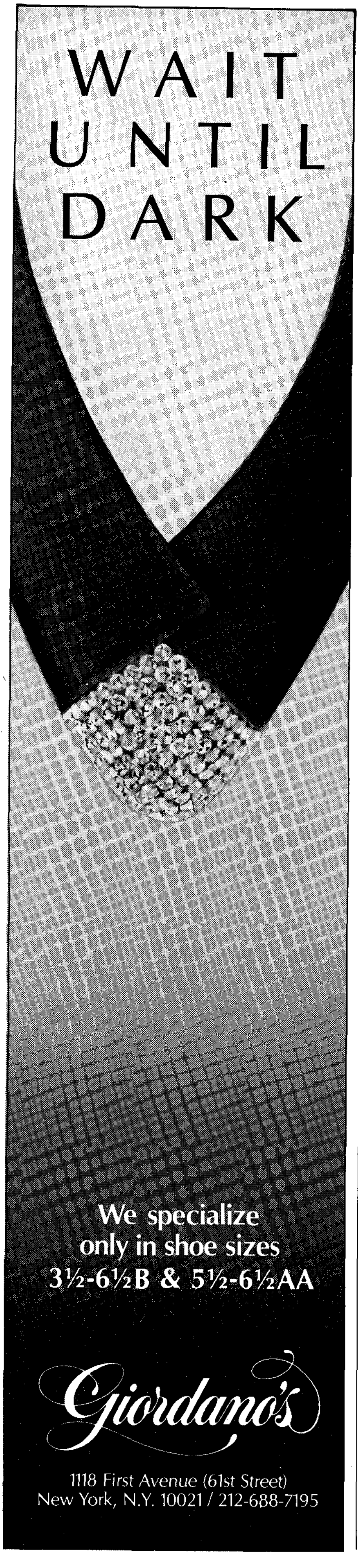
Checkers: *Excellent grilled baby-back ribs, and chicken that tastes like chicken.*

OUTSIDE, BIG RED LETTERS ON A WHITE awning proclaim **Checkers** (201 East 34th Street, 684-7803). In the front window, racks of ribs and halves of chicken slowly sizzle on a grill. Inside, the place is sleek and modern and always filled with young people; it seems more like a chic singles bar than a barbecue joint. The tables are black, the ashtrays red. On one wall is a large cartoonlike mural of 34th Street.

You place your order at the counter, then sit at one of the twelve tables, each equipped with plastic squeeze bottles containing four sauces: a sweet-and-sour teriyaki sauce, an unusual Dijon mustard with tarragon, an ordinary ketchup-based barbecue sauce, and a spicy Tabasco-like concoction. The service is pleasant; smiling young people try their best to make you forget the fast-food feeling, and they succeed splendidly.

Those ribs you saw on the grill are baby backs, small and tender. (Baby backs are cut from the back portion of the lowest seven ribs on a pork slab—they're short and slender, and the meat is sweeter, less chewy, and less gristly than spareribs'.) Checkers marinates them for twelve hours in a sauce that Brian Elkin, one of the three young South African owners, developed himself—a mixture of ketchup, Tabasco, brown mustard, ginger, white vinegar, and cloves. Neither pre-baked nor boiled, they are simply grilled and basted with the marinade, then served, wrapped in foil, on red trays with plastic forks and knives. They're a bit dry, but excellent nonetheless, with just the right balance of tenderness and chewiness ($5.25 for half a pound, usually five or six ribs, $7.95 for eight or nine). The chicken, flown in from the Midwest, is

Photographed by Ted Hardin.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many cuts above the norm and actually tastes like chicken. Marinated in lemon juice and bay leaves for twelve hours, then grilled and basted with the barbecue sauce, it is meaty, tender, juicy—all you could want from a chicken ($3.50 for a quarter-chicken, $4.50 for half of a three-pound bird). Both the ribs and chicken come with a homemade salad (you choose between a pasta salad—with puréed red and green peppers, fresh basil, and garlic—and an excellent potato salad made with scallions, fresh dill, eggs, and sweet pickles). You also get coleslaw, fresh-tasting and not overly sweet, and a soft roll. (Brian is working on a special corn bread with mushrooms and onions.)

Desserts, which include heavy pecan pie and baby-food cheesecake ($1.95 each), are from Country Epicure, which seems to supply most of these places.

Brian and his friends expect their beer license next week. Try their iced tea, brewed with mint (65 cents).

There's takeout, and delivery to an area twelve blocks to the north and south of the restaurant, from Fifth Avenue to the East River.

Checkers is open Monday through Friday from 11:30 A.M. to 11 P.M., Saturdays and Sundays from 2 P.M. American Express (A.E.), MasterCard (M.C.), Visa (V.).

Food—Very good
Service—Friendly
Ambience—Slick and modern

Singleton Bar-B-Q (346 LENOX AVENUE, near 127th, 369-6101) is not new—in fact, it's been there for eleven years—and John Singleton knows a thing or two about barbecue. His ribs and chicken are slow-cooked over charcoal and oakwood chips in a brick oven so that, unlike barbecue elsewhere in the city, the smoke flavor permeates the meat, making sauce an option, not a necessity.

The restaurant is a long, narrow room with red plastic banquettes, red plastic-topped tables, blue walls. The cash register and counter are protected by a Plexiglas barrier and a large, formidable waitress. (While we wait, a man enters, orders, and she yells at him; every time she growls, he grins and says, "Mama, I love you!") Above the counter is a drawing of a dapper gentleman sitting at a piano. Its caption reads, "Count Basie says: I've dined with Queens in England. But when I want food for the soul... I slide into Singleton's and tell them to do it... one more time. Because every day I have the blues for soul food."

Singleton's has two sauces (only John knows the recipes): One is a marinade, and the other—dark red, thick, and spiced medium hot—is served in a side dish or over the ribs and chicken; you can buy a pint to take home for $2. The ribs and chicken are marinated in the first and basted with it while they slow-cook.

The portions here are generous. The ribs ($5.65 for four or five large spareribs) have a deep, smoky taste and a tender, chewy texture. Beef ribs ($6.25 for two big ones) are tender, with that smoky flavor and no fat, and the small lamb ribs ($4.50 for four or five) are succulent and tender. The barbecued chicken ($4 for a quarter-chicken, $5.50 for a half) is wonderful—moist and nicely charred, but not chewy; my companion says it's the best he's ever had.

With dinner you get a choice of two side dishes, which may include coleslaw made with crisp chopped cabbage, onions, celery, green peppers, and very little sugar; collard greens; kidney beans cooked in beef drippings; marvelous baked macaroni, full of sharp Cheddar, bubbly brown on top and creamy in the middle; golden rice, not overcooked; or very good potato salad made with mustard and relish. And, of course, corn bread, a little too dry for my taste.

The dessert to have here is sweet-potato pie ($1.50), which I mistook for pumpkin—fluffy with eggs, mace, nutmeg, coconut, and lemon rind.

We all get giddy on homemade lemonade, barely sweetened (75 cents); my southern friend claims it's as good as her grandmother's on the front porch.

No liquor, but at the liquor store nearby you can get cold beer to go.

There's takeout but no delivery.

Singleton Bar-B-Q is open daily from 11 A.M. to 5 A.M. No credit cards.

Food—Very good
Service—Humorously brusque
Ambience—Luncheonette

R. S. Houston (92 WEST HOUSTON Street, 477-5505) is owned by Steven Deliyianis and Raymond Ranere, the first graduates of the New York Restaurant School to open a restaurant. They did all the muscle work themselves, and the results are impressive: One wall of the long, narrow, multilevel room is brick; the opposite wall is painted a dusty green. The windows overlook a narrow garden. The tablecloths are weathered-stone gray, and Mexican blankets hang over the railings. In the daytime when the sun streams through, you can imagine yourself in Santa Fe.

The staff is confused at times, but amiable. When you sit down you're

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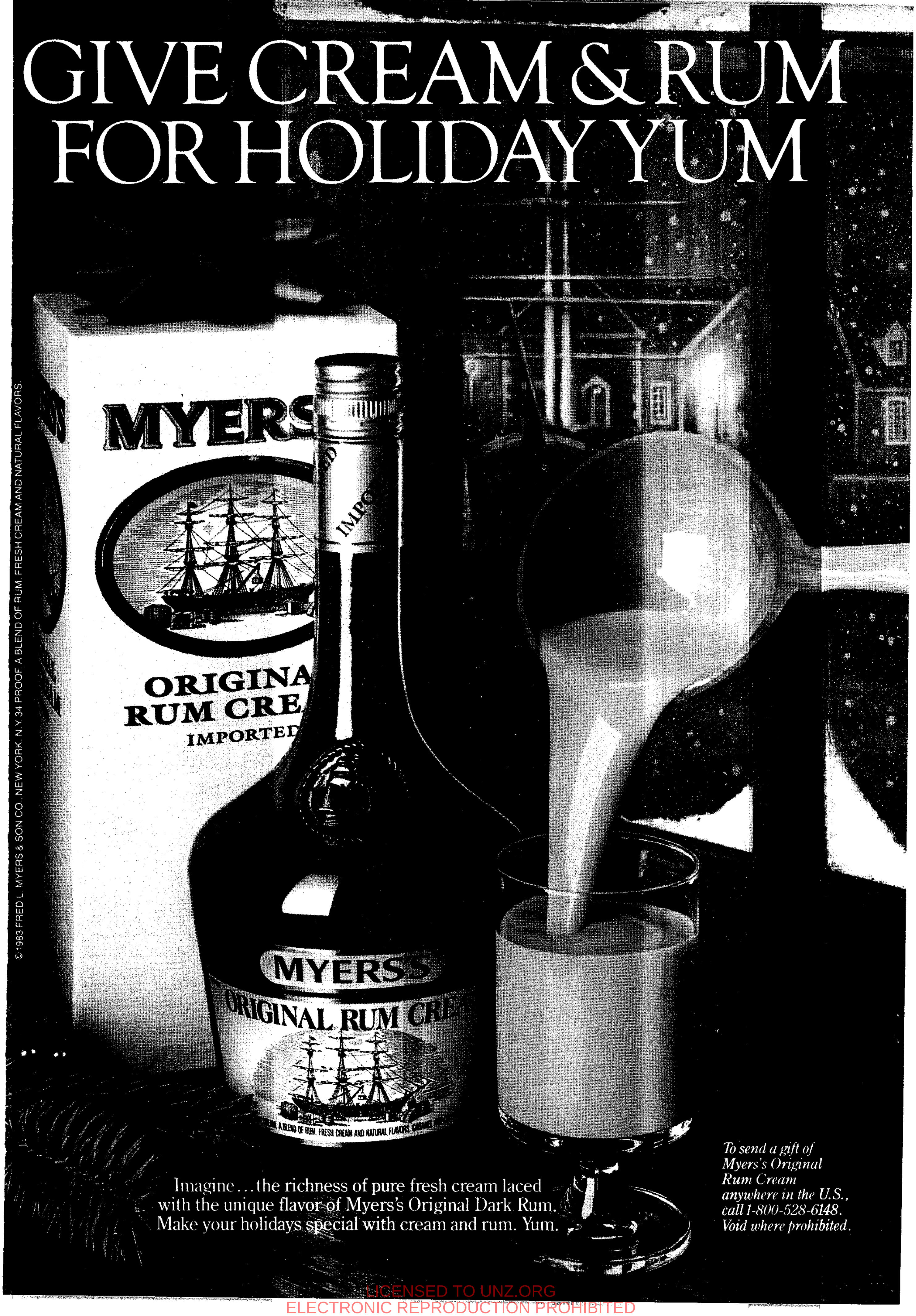
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brought a bowl of corn chips and salsa made fresh every day with tomatoes and jalapeño peppers—hot and good with drinks. On every table is a bottle of Texas Champagne, a commercial hot-pepper sauce that's excellent with the ribs.

You can have barbecued ribs, chicken, duck, shrimp, and steak. The ribs and chicken and duck are roasted in the oven first, then marinated in a very good sauce made from scratch with tomatoes, honey, garlic, onions, and a secret combination of spices, then broiled over gas-heated infrared tiles and basted with the marinade. The result is a very pleasant, slightly smoky taste. The St. Louis–cut ribs—spareribs with the cartilage tip removed ($8.75 for eight or nine)—are slightly dry but still tender; they're somewhere between baby-back and standard spareribs in size. The chicken ($7.25 for a half) is moist and good; the duck ($8.75 for a half) is superb, juicy and tender without an ounce of fat (but it's too much to eat); the shrimp ($8.75 for five jumbos) are fresh-tasting but rather dry and uninteresting.

All barbecue dinners are served with satisfying corn bread and a snappy coleslaw made with red and white cabbage, cider vinegar, cumin, and very little sugar. Extras include the traditional onion loaf ($2.75), crisp but greasy, boring French fries ($1.50), corn fritters ($2) that are good and light but often overdone, and overfried zucchini strips ($2) in a heavy batter.

R. S. Houston: *Tender St. Louis–cut ribs; good corn bread; fresh, hot salsa.*

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Food—Very good
Service—Pleasant
Ambience—Subdued Mexican

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OB HUNT USED TO WORK AT WYLIE'S, ut last January, with his partner, Gus avalis, he opened the **Lexington Rib ompany** (1364 Lexington Avenue, near 0th, 410-5600), an Upper East Side resaurant with all the panache of an urban owboy.

From the street, the place is easy to niss. Once you find it, you go up three teps and enter a small room with a ounter; there you place your order. Then you move on to the dining room eyond; there you find "atmosphere": en Formica tables (the owners are planning to expand), bentwood chairs, elegant industrial hanging lamps. On the walls are cow skulls that Bob picked up n Texas and posters of old B movies (*Melody Ranch, Chief Crazy Horse*). Add a nineteenth-century wagon wheel, a wood yoke for horses, and a lone cactus and you've been transported to the Texas desert—all that is missing is the campfire.

I try the place out with a friend from Savannah, who claims he knows everything there is to know about spareribs. It's full of young locals and students counting their money, sharing rib-and-chicken-combination dinners ($7.10 with spareribs, $7.60 with baby backs), with green salad and pita bread. The chicken and ribs are first put for twenty minutes into a smoker that burns wood chips, then cooked in the oven, then finally broiled over stones heated by a gas flame. A sauce whose recipe was given to Bob Hunt by Lyndon Johnson's chef is mixed with two bottled sauces and used during the grilling, then poured over the chicken and ribs. The spareribs here come from Kansas City; they're $4 for six or seven (no accompaniments), $7.50 for eight. The Canadian baby backs are $4.50 for six or seven, $8.50 for eleven or twelve (no accompaniments for either). My friend hates the paper plates but agrees with me that the ribs are tender and meaty. The chicken ($4.25 for a half), plump and moist, has a nice smoky taste.

You can have deli-style coleslaw for 75 cents. (My friend remarks that the coleslaw that was passed from deli to deli in bygone days has now hit the barbecue trail.) Or you can have French fries (95 cents), tasty and crisp but a bit greasy; a good, if not homemade, potato salad (95 cents); or Bob's excellent corn bread (50 cents), made with jalapeño peppers. I am put off at first by the plastic-bagged salad (75 cents), but pleasantly surprised when it turns out to be a fresh and crisp romaine-and-cucumber mixture (sometimes it's a romaine-iceberg-red-cabbage combination), accompanied by a little container of good vinaigrette.

The pecan pie and chocolate cake ($2 each) are from Country Epicure (where else?).

Do you know me? My Joanna went from making boxes to making bouillabaisse.

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There's takeout, and delivery between 79th and 96th Streets, from Fifth Avenue to the East River.

The Lexington Rib Company is open Monday through Saturday from noon to 10 P.M., Sundays from 3 P.M. No credit cards.

Food—Good
Service—Pleasant
Ambience—B movie

Bloomsbury IS ACTUALLY TWO RESTAURANTS at one address (540 Third Avenue, at 36th, 689-8046)—one is a pizzeria and the other isn't. As you enter, you are surrounded by simple gray-toned elegance. The tabletops are cane and glass, the walls and floor are carpeted in gray, and at night a piano tinkles by the door. Toward the back, a glass-block wall obscures the kitchen. The long bar is separated from the main dining room by an illusion: a round stainless-steel rail suspended four feet above the floor by invisible wires. Near the entrance to a second dining room in the same gray, a door opens onto the pizzeria, spacious, brick-walled, with wood tables and a real brick pizza oven where you can watch your pizza being made. You may have barbecue in the pizzeria, or vice versa.

Bloomsbury's ribs and chicken are baked, brushed with a smoky barbecue sauce that is rich with tomatoes, spices, and liquid smoke, then broiled to order. The Canadian baby-back ribs ($7.95 for six or seven, $11.95 for twelve or thirteen) are excellent—lean and meaty, tender and juicy. The chicken ($7.95 for a half) is tasty, though a bit overcooked. Both come with two sauces, the one used in the broiling and another, commercial-tasting one; deli-style coleslaw; and soggy French fries. After banishing the fries, we order the fried potato skins ($2.50), an instant hit with me and my two companions. The long, thin strips are airy, piping hot, and crisp. The onion rings ($2.50) are crisp, too, but I find them greasy. "She's too French," says one comrade while the other finishes them off. No one finishes off the fried zucchini ($2.95), which is Bloomsburied under a greasy batter.

Once again, we're served Country Epicure desserts—ordinary cheesecake and chocolate cake—plus a lovely coupe of strawberries with real whipped cream ($2.75 each), and excellent espresso ($2).

Bloomsbury has a full bar. The house wine (Tre Castella) goes well with everything ($5 for a half-carafe, $8.95 for a full).

There's takeout, and delivery between 23rd and 42nd Streets, from Fifth to Firs Avenue.

Bloomsbury is open daily from 11:45 A.M. to midnight. A.E., M.C., V.

Food—Very good
Service—Efficient
Ambience—Elegant

Tennessee Mountain (143 SPRING Street, 431-3993) is in the old clapboard house that used to be SoHo Robata. Although clean and modern in its appointments, it has the look and feel of a country shack where you might indeed expect to sit down to spareribs and corn muffins. On the first floor are tables, a small bar, and a large grill. Upstairs are two rooms, one quite high-tech (with an enormous exposed exhaust pipe from the grill below) and a smaller one built on the roof of the adjacent building. The service is slow and confused. Several times, orders were forgotten or mixed up, yet the waiters are usually pleasant.

Bloomsbury: *Meaty baby backs;*

Tennessee Mountain's Canadian baby-back ribs ($11.95 for thirteen) are all medium-size. (You can also get spareribs and beef ribs.) Owner Alan Fleischman tells me that they are steamed in the oven with some of the barbecue sauce (a Heinz chili sauce jazzed up with liquid smoke), then brushed again with the sauce and broiled over a gas-burning charcoal grill. "You should be able to pick them up with your fingers and pull a little with your teeth," explains one of my guests, doing just that. Her ribs are slightly on the burned side; mine are quite crisp and tender, with a nice smoky flavor, but not exceptional. (You have to ask for extra sauce.) The Oriental-style ribs are sweet—too sweet—cooked with a sauce made with ginger, garlic, sugar, and Hoisin sauce. The barbecued half-chicken ($7.50), not too large, basted with the barbecue sauce and broiled to perfection, is the best thing on the menu, with a pleasant smoky taste. But if like me you prefer only white meat, there is a 50-cent charge. Rib and chicken entrées are accompanied by soggy steak fries and the omnipresent coleslaw, which is made with raisins and sesame seeds; it's crunchy but has too much mayonnaise. Blueberry and corn muffins come along, too, but they are too sweet and heavy for spicy ribs.

ken, and (left) great fried potato skins.

Unlike the batter-drenched fried zucchini ($2.95), the golden fried onions ($2.50), a mountain of them, are delicious—thin, crisp, not greasy (but by now I know enough about mountains of golden onions to carry along some Alka-Seltzer, just in case).

The desserts, from Country Epicure and Carousel Cakes, include bland chocolate-chip cake and the same cloyingly sweet pecan pie that one finds in so many New York restaurants ($2.95 each).

Liquor and beer are available, and the house wine (Principato, red, rosé, or white) is quite nice.

There's takeout but no delivery.

Tennessee Mountain is open Sunday through Wednesday from 11:30 A.M. to 11 P.M., Thursdays, Fridays, and Saturdays till midnight. A.E., Diners Club, M.C., V.

Food—Fair
Service—Slow
Ambience—Pleasant

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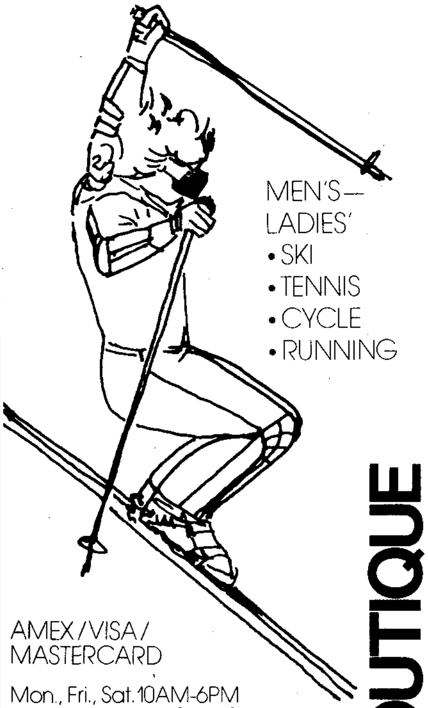

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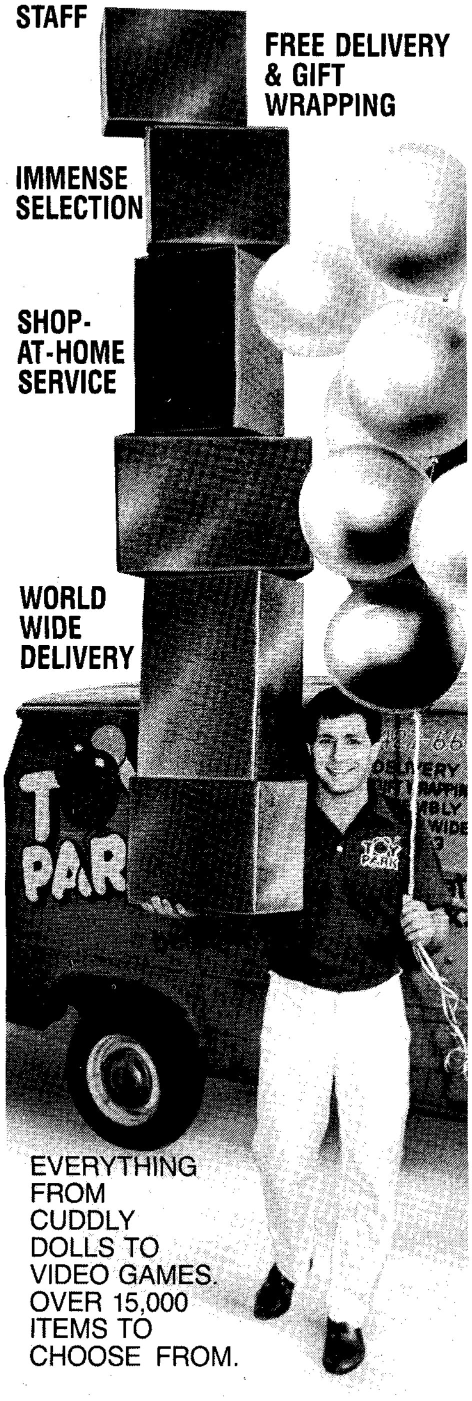

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in New York, Duane Park; some of the old dairy wholesalers are still there, in buildings that have hardly been touched. Unfortunately, when you're sitting down you can't see the square, so the front window does nothing to dispel the gloom of the cavernous restaurant.

Rachel is the daughter of Abe Hirschfeld, who once ran for governor—pictures of her and various well-known personalities adorn the walls as you enter.

There's a large, ugly bar in the center of the room, an open waiting lounge behind the maître d's desk, and a piano area where mediocre music is played—and sung—loudly. You could be at a small-city Sheraton that's trying hard to be fashionable or at a steakhouse chain in the Midwest. You could be anywhere but New York. Nevertheless, the place is crowded—with downtown office workers, out-of-towners, and, occasionally, a TriBeCan or two.

When we arrive, the manager asks if we have a reservation; when we say no, he looks away in unconcealed disgust. We are given over to a hostess, who leads us to our Formica table. The menu is the place mat, the candleholder is the same one you find in the A.&P., minus the plastic net. The service is prompt but inefficient. Our drink order is taken immediately, and along with our drinks we are brought little cafeteria-style dishes of mushy, sweet coleslaw.

The ribs are "Canadian" baby backs (in this case "Canadian" refers to the *cut* of the meat—it's a packer's term—and not also its source); they're $9.95 for nine or ten. Both ribs and chicken are baked, then brushed with a sauce that is overwhelmed by liquid smoke, and grilled to order. The ribs are good and tender but a little too dry. The barbecued chicken ($7.95 for a half; 35 cents extra if you want only white meat) is moist and tender but tasteless in spite of its basting sauce.

The potato crisps, thick oval slices that come with the ribs and chicken, aren't crisp, so I send them back; the waitress forgets me, but my companion tells me to be happy—they're terrible! On the other hand, the onion loaf ($2.50) is crisp and delicate.

Desserts are baked on the premises. I had a soggy cherry strudel ($2.50), its filling loaded with cornstarch, and a heavy and tasteless chocolate-mousse cake ($2.50). They were specials; on most days the restaurant now serves cheesecake ($2.50).

Wine, beer, and liquor are available. There's takeout but no delivery.

Rachel's is open Monday through Friday from 11:45 A.M. to midnight, Saturdays from 5 P.M. to midnight, Sundays till 10 P.M. A.E., M.C., V.

Food—Fair
Service—Erratic
Ambience—Gloomy ■

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AGE BEFORE BEAUTY

"...The Met's inert, static *Ernani* is more concert in costume than operatic drama propelled by raw emotions..."

THE TEMPTATION TO DOZE OFF DURING the Metropolitan Opera's new **Ernani** production would be irresistible were it not for patches of quality singing to ruffle the lethargy. The Met may not have assembled exactly a dream cast, Verdi voices being in short supply these days, but the choice of Leona Mitchell, Luciano Pavarotti, Sherrill Milnes, and Ruggero Raimondi at least makes some sense in the here and now. I shudder to think what this *Ernani* may be like in the future when lesser singers inevitably take over—such a static and dramatically inert production gives new meaning to the odious old-fashioned notion of opera as a concert in costume.

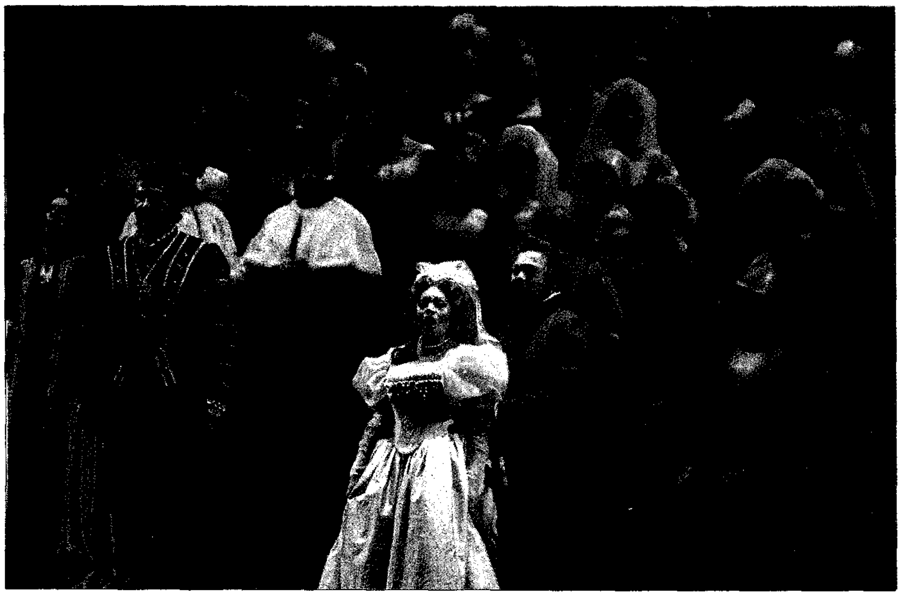

Tableau vivant: *Milnes, Mitchell, Pavarotti—some quality singing ruffled the lethargy.*

Actually, it must have taken a considerable amount of effort on the part of designer-director Pier Luigi Samaritani to drain all the vitality out of this fiery material. Verdi's fifth opera and the first to bring him international fame, *Ernani* fairly bursts with youthful vigor and brash self-confidence—the composer was only 30 at the time, and he took the subject from a revolutionary play by Victor Hugo, himself just 28 when *Hernani* exploded on the stage in Paris. There is nothing especially subtle about these characters. Each embodies an elemental passion and acts it out in a breathless sequence of confrontations and clashes. Verdi wastes no time igniting the drama, and not even his later operas move at such a breakneck pace.

Perhaps the raw emotions that propel *Ernani* embarrass Samaritani. In any case, he encourages the singers to do little more than participate in static *tableaux vivants* as they enter, strike a few conventional poses, and march off. The lumbering, lugubrious sets only contribute to the oppressive atmosphere, except when they seem downright comical—Elvira's apartment in Act I looks like a Bloomingdale's display gone berserk, with its twenty-foot potted palm, massive billowing curtain at the window, three glitzy chandeliers, a hideous oversize painting partly hidden by gaudy red drapery, and flowers tumbling out of a huge overturned basket.

Milnes made the most of this impossible situation, spinning out Don Carlo's music with the tonal beauty and suave refinement that have characterized his matured artistry over the past few seasons. When he was not marking time and saving himself, Pavarotti sang the title role attractively, although he hardly behaved like a hot-blooded bandit or an eager suitor. As a concession to the star tenor, his Act II duet with the bass was replaced by a solo aria that Verdi obligingly inserted a year or so after the 1843 Venetian premiere to soothe another *divo*'s ego. Raimondi provided a solidly reliable vocal presence, even if he never suggested Silva's implacable thirst for vengeance on everyone in sight. Leona Mitchell had less to offer; here is yet one more sweet-voiced, small-scale lyric soprano pretending to be a grand Verdi heroine. The orchestra sounded excessively tight, four-square, and brassy under James Levine's baton.

The day before the Met's *Ernani* opened, I sampled a new recording of the opera (Angel DSCX 3942), a live performance from La Scala starring Placido Domingo, Mirella Freni, Renato Bruson, and Nicolai Ghiaurov with Riccardo Muti conducting. Apparently that production also had its problems (a videotape edition is available in Europe), but listening to the discs, I heard all the dramatic ardor and lyrical abandon that make *Ernani* such an exciting opera. Muti is the real hero here, as he draws gorgeously blended sonorities from the La Scala orchestra without slackening the headlong forward motion. Domingo, after a rather slow start, warms to Ernani's dilemma and unstintingly pours out a flood of thrilling tone. Once past her opening aria, even Freni conveys a measure of Elvira's tragic nobility and proud grandeur, while Bruson and Ghiaurov more than hold their own. I warmly recommend this recording as the best possible antidote to the Met's sleeping pill.

LATE IN LIFE, GEORGE BERNARD SHAW was annoyed to receive an unflattering letter addressed to G. B. Shawm. After reflecting on the stupidity of anyone who would misspell the name of the world's most celebrated living writer, let alone criticize him, the great man looked up "shawm" in the dictionary and discovered that he had been called an obsolete medieval wind instrument. Were he around today, Shaw would never have needed Webster's aid to catch that subtle insult—not only shawms, but krummhorns, sackbuts, vielles, rebecs, gitterns, and all sorts of other ancient instruments now turn up regularly in concert halls. New York alone is crowded with early-music groups, and audiences apparently cannot hear enough of them.

Even with all this activity, I doubt that

Photograph by Beatriz Schiller.

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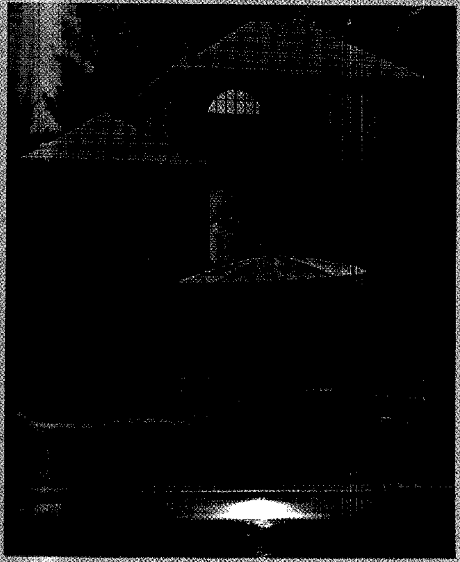

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many specialists in the field would rate New York as a major world center where important musicians and musicologists set standards in the programming and performance of medieval, Renaissance, and Baroque music. Of the three concerts I attended over the past few weeks (only a random sampling), the pleasures were real enough, but with a single exception they seemed mild compared to the exciting virtuosity and musical variety one can hear on recordings from Europe, London and Amsterdam especially. In this country, Boston and Berkeley long ago took the lead: Joel Cohen's splendid Boston Camerata makes most Manhattan groups sound positively pallid, while very little goes on in New York to compete with Alan Curtis's large-scale projects in Berkeley, although even Curtis prefers to make his records in Holland with more experienced Dutch musicians.

The **Mannes School** recently held an entire week of concerts and master classes devoted to early music, and significantly the two afternoon seminars were conducted by a pair of eminent Europeans: René Jacobs, a Belgian countertenor, and Jaap Schroder, a Dutch violinist. Both passed on much practical advice to their students, who, like most American-trained musicians, still require intensive coaching in the proper stylistic approach to anything composed before 1800.

Over the past several years, the **Waverly Consort** has come to be accepted as the city's leading early-music ensemble, filling the gap left when Noah Greenberg's pioneering New York Pro Musica ceased operations in 1970. Perhaps the Waverly was simply lucky enough to be there first when the old-music boom began to gather momentum. I would not wish to be unnecessarily severe with musicians who have worked so hard and done so much to bring a great deal of worthy material out of the library and onto the concert platform, but this success story has always mystified me. There is a consistently flat, dogged routine about the Waverly Consort's performances that rarely varies.

This year the group led off its Alice Tully Hall series with an all-Rameau concert celebrating the composer's 300th birthday, an excellent selection that sampled the full range of Rameau's output: a suite of dances from the operas, a solo cantata, several harpsichord and chamber pieces, a sacred motet, and some operatic excerpts, all thoroughly described in voluminous, well-written program notes. So far so good, but the characterless instrumental playing communicated little grace, wit, warmth, or spontaneity, and the singers did virtually nothing to suggest the dramatic power and subtle verbal elegance of Rameau's vocal writing.

Audiences flock to early-music concerts for many reasons, but one of the strongest lures is the romantic promise of a brush with the far-distant past, colorful medieval or Renaissance courts in which musical revels played a central role. The **New York Renaissance Band** accents this feature, by both wearing costumes of the period and devising thematic programs around a specific historical era. The band's latest Tully Hall diversion gave a glimpse of what was on the hit parade throughout the vast Hapsburg Empire, which spanned most of Europe in the sixteenth century. A glimpse was all one could get in two hours, but the popular songs and dances of this time are not especially nourishing, and their shallow charms quickly wear thin. That fact was tacitly acknowledged by turning over at least half the concert to a guest vocalist, Judith Jones, whose sweet soprano made six haunting Sephardic songs the highlight of the evening. A group like the Renaissance Band has a real repertory problem, since it specializes in secular instrumental ephemera from an age that made far more substantial musical statements in religious works for the voice.

The **Ensemble for Early Music** faces much the same challenge, but this enterprising organization usually manages to come up with a provocative twist and an ingenious programming idea. These musicians also adopt a far livelier approach than either the Waverly Consort or the Renaissance Band, not only in showing off their performance skills but also by taking bold chances that go beyond cautious re-creation and earnest historicism to discover the motivating spirit behind the notes. Over the past few years, the ensemble has worked up an extraordinary theatrical representation of the *Roman de Fauvel*, a devastating fourteenth-century French satire that leaves very little unsaid or unsung about society's eternal flirtation with lust, bestiality, and self-destruction. A brilliant mélange of narration, mime, singing, dancing, and medieval pageantry, this absorbing production recently returned to Tully Hall, combining scholarship and showmanship into a zestful entertainment that closely resembled perfection. With a few more presentations that cultivate standards of this high quality, even New York may one day be considered an important capital for early music. ■

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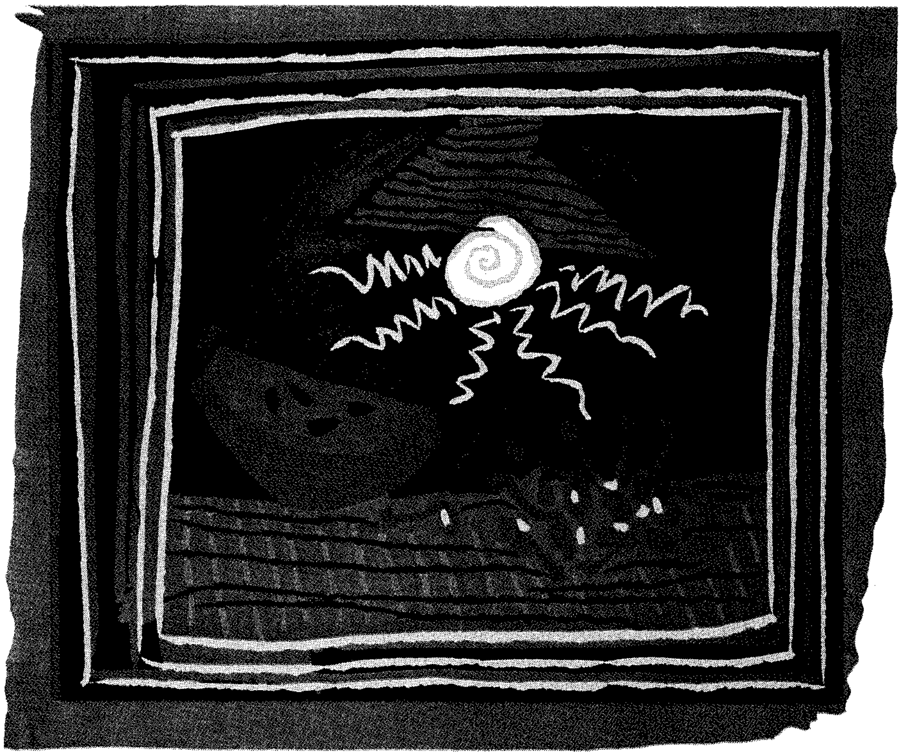
Art/Kay Larson

PRINTS FOR THE PRESENT

"...The old divisions between painting and graphics are no longer unbroachable; everybody is trying everything..."



Growth industry: *Picasso's* Still Life With Cherries and Watermelon.

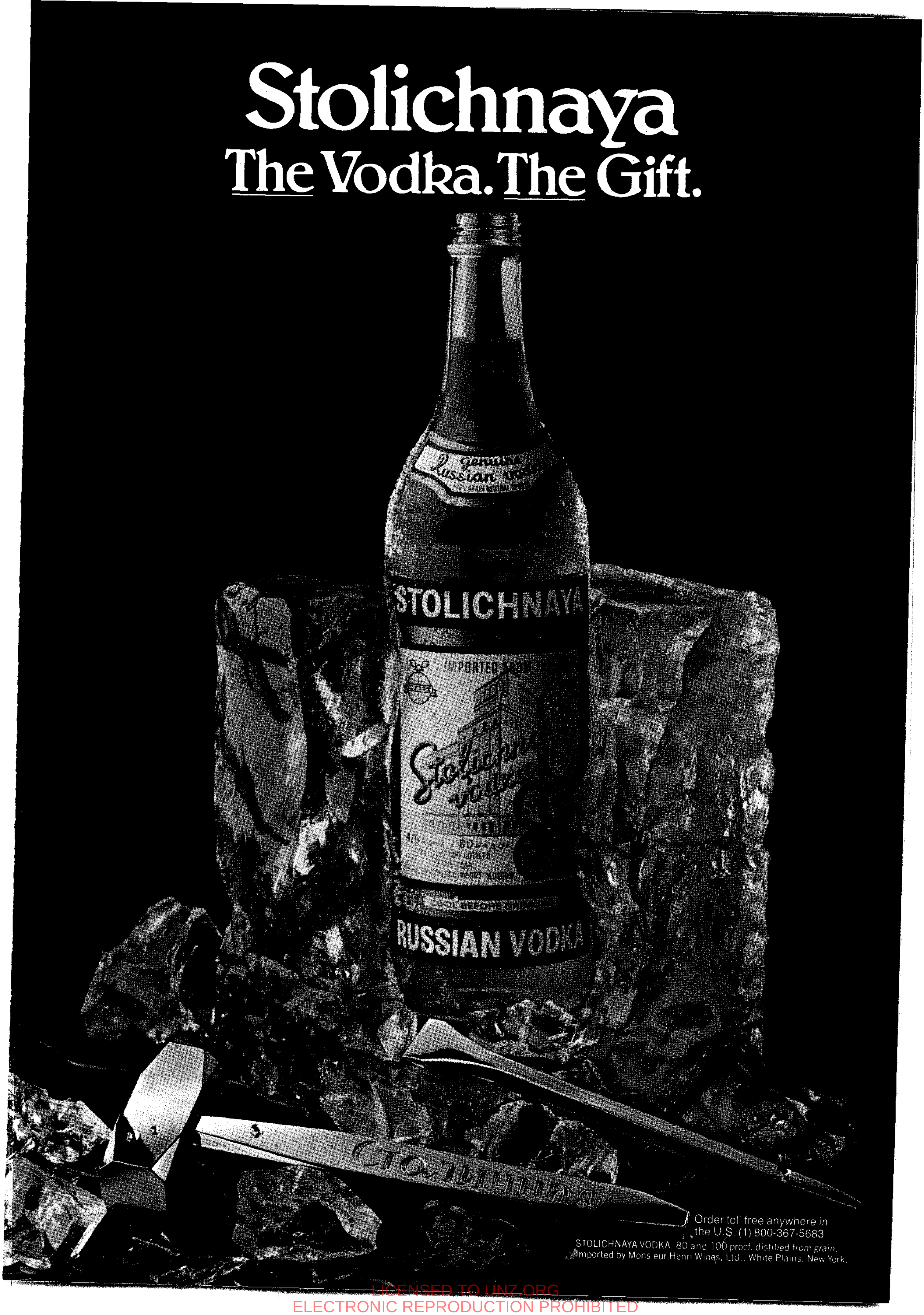
EVERY TWO YEARS THE BROOKLYN MUseum puts on a print show. The cycle has been going on virtually since the days of wax tablets, and sometimes it seemed that nothing had changed since those days. This year's exhibition, though, is a knockout. It's been getting excellent word-of-mouth reviews from the most demanding critics of all—artists. Their advice spurred me to make the trek under the river and past the Botanic Garden woods, and they were not mistaken. There is good work in **"The American Artist as Printmaker,"** but the best part of the show is the reminder that American art these days is full of irrepressible invention. Since the show is appearing alongside another instance of irrepressibleness— **"Picasso the Printmaker,"** a 253-piece testament to the inexhaustible master, taken from the portion of his estate left to his granddaughter, Marina—the Brooklyn Museum will be a likely place to find fans of the print medium in the next few months.

Traditionally, printmakers were kept aloof from other artists by the technical demands of their craft and a certain narrow perfectionism. To prove that the stereotype no longer holds true, associate curator Barry Walker has deliberately picked prints by artists who are not primarily printmakers. In other words, he means to show that the old formal divisions between painting and graphics are no longer unbroachable. Everybody is now trying everything, with unflagging zeal and, frequently, with great success.

Walker is right to argue that prints are not merely the province of specialists. He is also right to ascribe this change to the innovative print studios that have sprung up since the late fifties, beginning with Tatyana Grosman's Universal Limited Art Editions in 1957 and June Wayne's Tamarind Lithography Workshop in 1960. The print studios—now numbering a dozen or more—were revolutionary because they took the technical details of printmaking and turned them over to professional printers with a great sensitivity to their craft and no ambition to be artists (except in the broadest possible sense). With master printers standing ready at all stages, artists could spend several weeks at Tamarind, U.L.A.E., or their offshoots, and could make prints with the same ease of expression they were used to in painting. The resulting collaborations have made heady demands on both artists and printers, and have brought forth the kinds of bold new statements that you'll find this time in Brooklyn.

Both Robert Rauschenberg and Jasper Johns, for instance, were quite young when Tatyana Grosman invited them to U.L.A.E., and they are in this show now as prime examples of artists whose paintings and prints have always been two arms of the same corpus. There are also six large and immensely complicated prints by Frank Stella, who has more works than any other artist here because Walker feels that the print resurgence of the last ten years owes much of its vitality to Stella's example (he's right again). And to drive home his point that prints and paintings are converging, Walker has included a high percentage of monotypes—one-time prints made by inking a plate in a brushy, freestyle technique. Monotypes, he notes, were not allowed in earlier print shows for the same reason he put them into this one—their hybrid nature. An especially handsome example is *Wakeby Night II,* by Michael Mazur, who was one of the first artists here to recognize the medium's special fluidity.

If print shows had a dusty reputation, prints themselves have been cursed in recent years with an image that is a bit too racy. Tax shelters and other forms of financial maneuvering have occasionally taken over portions of print production and have dumped a lot of bad—or at best very hasty—products on the market. It's good to be reminded that work with integrity still exists. It's also gratifying to see what happens to artists of all dispositions when they face the new set of demands laid on them by the highly advanced print technology of the last few years. Alex Katz's venture into aquatint, *Large Head of Vincent,* has a summary power sometimes lacking in his paintings. Where Katz is bold, Vija Celmins is brilliantly, monkishly ob-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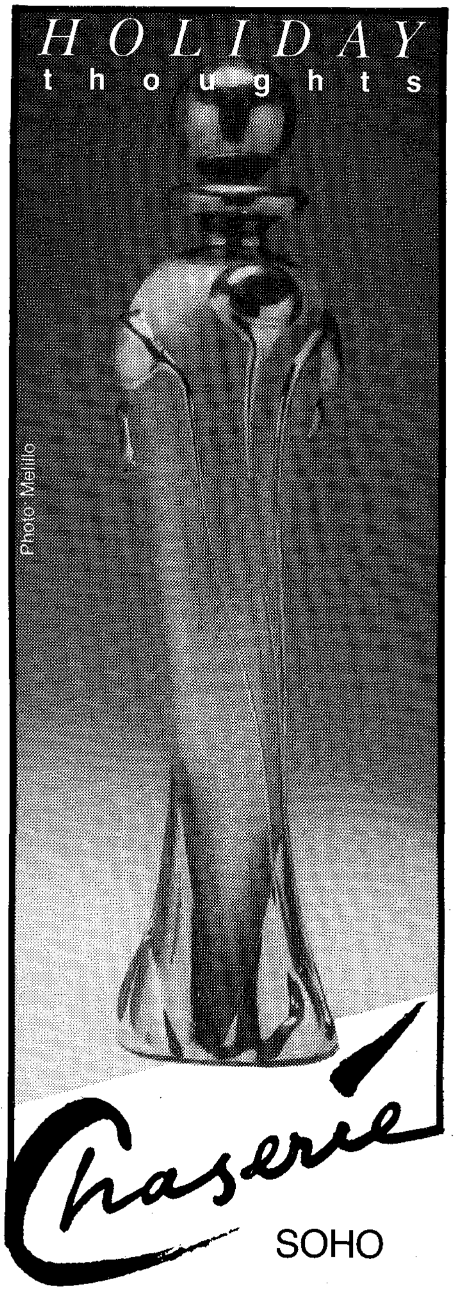

HOLIDAY thoughts

Photo Melillo

Chaserie

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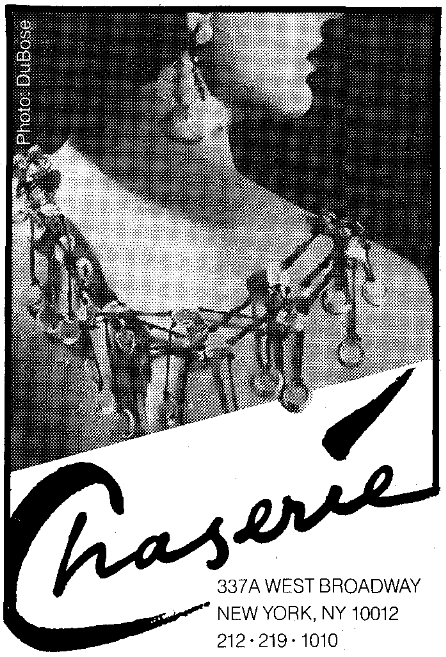

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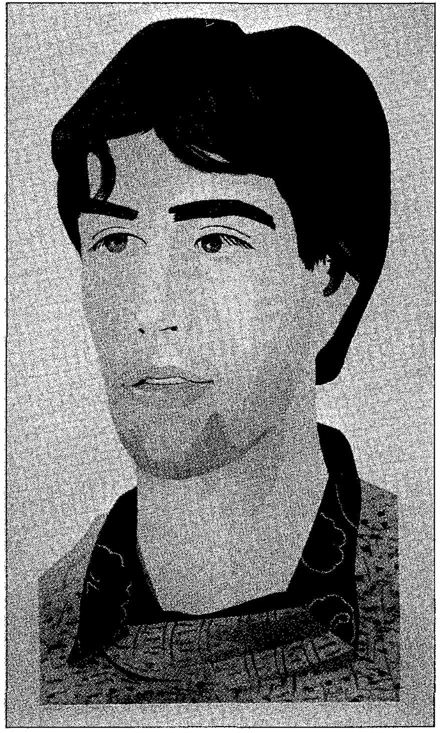
sessive. Her mezzotint of star fields glowing in a black velvet sky is a stunning achievement; 25 separate plates were required to make an image of single-minded purity. Walker has a quick eye. He has found fine works by Susan Crile, Louisa Chase, Al Held, Elizabeth Murray, Judy Rifka, John Cage, Pat Steir, Philip Pearlstein, Toni Dove, Robert Gordy, Harmony Hammond, Jennifer Bartlett . . . the list is a very long one, and it doesn't suffer for being that way.

In the meantime, the transition to Picasso can be a bit of a jolt. From one print by each of nearly a hundred artists, you come across nearly three times that many by a man who worked so prolifically that the study of his prints has become a growth industry for art historians. Marina Picasso's collection, of course, is only a fraction of his output. And if the volume doesn't daunt you, the artist's facility will. Picasso had a habit of reworking and even radically overhauling an image between passes of the printer's roller, so each print here is liable to be accompanied by up to half a dozen "kissing cousins." The museum's rotunda is full of such amended images, as well as the several preliminary versions and artist's color proofs for such finished prints as the witty linoleum-block *Still Life With Cherries and Watermelon.* These additive sequences can be fascinating: You can find yourself abruptly immersed in the unending puzzle of Picasso's mind. Be prepared to pass quickly through, or to linger longer than you thought. (188 Eastern Parkway; "The American Artist as Printmaker" runs through January 22, Picasso through January 8.) ■



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ON WITH THE OLD

"...Work by some modern-dance companies shows a mixture of styles, a repetitiveness, and a creative infertility..."

WITH THE LIVELY ENSEMBLE EPISTEME backing them up, **Molissa Fenley** and two female partners put on a display of unfettered energy in the bare-bones Lepercq Space at the Brooklyn Academy of Music. As an essay in animation and endurance, it was remarkable; as choreography, it was grievously lacking in shape.

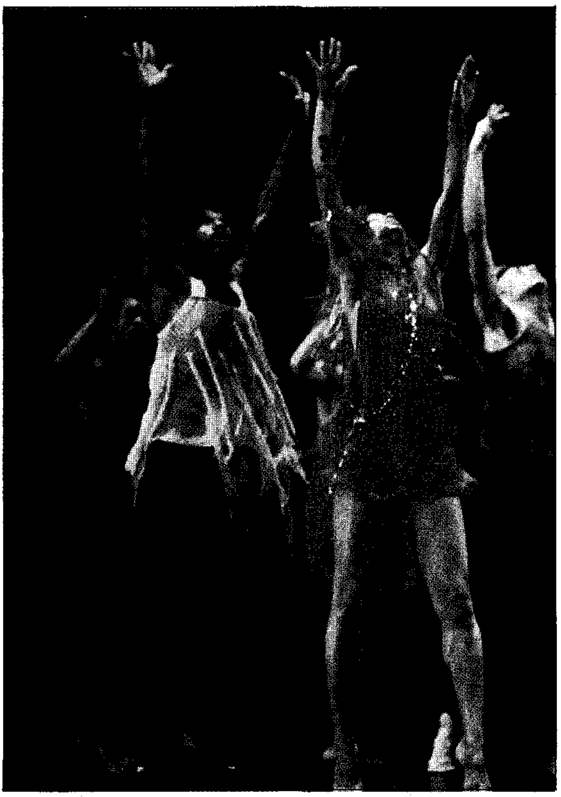
The exciting score composed by Anthony Davis for this latest collaboration in the Next Wave series has elements of Third World music, and Fenley, who spent much of her youth in Nigeria, duly borrowed some elements of African dance—the extended repetition of simple motifs and the alert-animal stance. Apart from this flavoring, her dancing seemed ingenuous, the sort of thing a spirited child might do until its elders' concern for its well-being, or for that of the furniture, called a halt.

Patterning, which looked haphazard, was loosely triangular; locomotion consisted of an incessant bold stepping close to a run, with an occasional hurdler's leap. Gesture was largely confined to the arms, which were wildly active, ferociously slashing and clawing the air; the dancers' shoulders looked like the launching platforms for whirlwinds. In the first minute of this work, which she calls *Hemispheres,* Fenley showed us her entire vocabulary; as the evening progressed, she showed it to us some more. Lest anyone think she is a naïf, I hasten to report that she and her companions were clad in the very latest somber-toned Japanese rags, by Rei Kawakubo for Comme des Garçons.

TWENTY-FIVE YEARS AGO, **Eleo Pomare** graduated from the High School of Performing Arts and began making dances. Being a black man who had lived in Harlem ever since he'd had two numbers to his age, he quite naturally produced work that was filled with social concern—rage against the atrocities committed against his people, pride in their ability to survive, and a wry compassion for everyone involved. Somehow this was supposed to be uniquely American. But several of Pomare's formative years as a choreographer were spent in Germany with Kurt Jooss, and works featured in the Pomare company's recent week at the Joyce Theater echo Jooss's social-issue ballets in both attitude and construction.

Pomare's characters are locals, of course. In *Radiance of the Dark* we meet the worshipers in a storefront church: the troubled seeking solace, the possessed proclaiming the Word, the preacher whose performance is a tour de force of funky persuasion. *Local Stops on a Full Moon* gives us the sad, outlandish types who make public transportation New York's most searing theater: the deranged bag lady with her cart of unspeakable bundles; sullen, disaffected lovers; the leather-and-chains crowd; wrecked beauties drowning in whiskey; the pimp and the back-street abortionist whose slick clothes are paid for by desperate girls. Pomare presents them in simple vignettes, just as Jooss does with the rich and poor folk in his *Big City.* What happens to them, he seems to say, is not so important as the fact that we notice them.

Like Jooss's, Pomare's dance technique is a practical amalgam of styles, with a good bit of naturalistic gesture put in for emphasis. Like Jooss's, Pomare's choreography can be thin, and it benefits from having dancers with vivid physical presence and personality. (In this case the outstanding players were Dyane Harvey, Charles Grant, Leni Wylliams, Craig Moore, and Deborah Redd.) We have Jooss to thank, in part, for the fact that Pomare is back in America. When the young man started a student company in the Jooss school, the senior choreographer sent him on his way, explaining that he couldn't afford the presence of a rival.


Vivid dancers: *Pomare, a troupe with personality.*

Carolyn Carlson, ONCE A STAR WITH Alwin Nikolais, went abroad a decade after Pomare, in the early seventies, and made her reputation as a choreographer in the experimental wing of the Paris Opéra. In 1980 she moved her activities to Venice, from where she and her company recently brought an evening-length piece, *Underwood,* to the Brooklyn Academy of Music.

Carlson's work is more like painting than dancing. She assembles a small crowd in countrified everyday dress, and manipulates them into a series of landscapes that range in style from American realism (Wyeth's *Christina's World*) to European surrealism (dreams by Magritte). Though the performers are exceptionally attractive, most of the events have an ominous quality. Travelers who cross the space in slow motion, making the most ordinary gestures, are gradually goaded to a speed at which a banal move seems crazed. A group of sisterly women assembled for a quiet evening on the front porch find horrors in their meditations and pitch one another out of a rocker, run frantically from one another's comfortless embrace. Wood structures like panels and chests, which look as plain and secure as barn siding, unexpectedly swivel or open to disgorge or engulf the dancers.

All of this is mildly interesting in a pictorial way, but Carlson hasn't a rich

Photograph by Beatriz Schiller.

"...The Tulsa Ballet restored just a fragment of a 'lost' Balanchine piece, and at once the imagination was stirred..."

enough dance vocabulary—or the fertile dance imagination—to make it compelling in terms of movement. The weakest sections are two abstract duets for her and her co-choreographer, Larrio Ekson, full of arm-and-leg stuff that goes nowhere for a very long time. Nothing in *Underwood* seemed so new to me, either; I kept wondering why the intrepid organizers in Brooklyn chose to include it in their Next Wave series. I've been watching the beach for a few decades now, and Carlson's devices have all splashed by before.

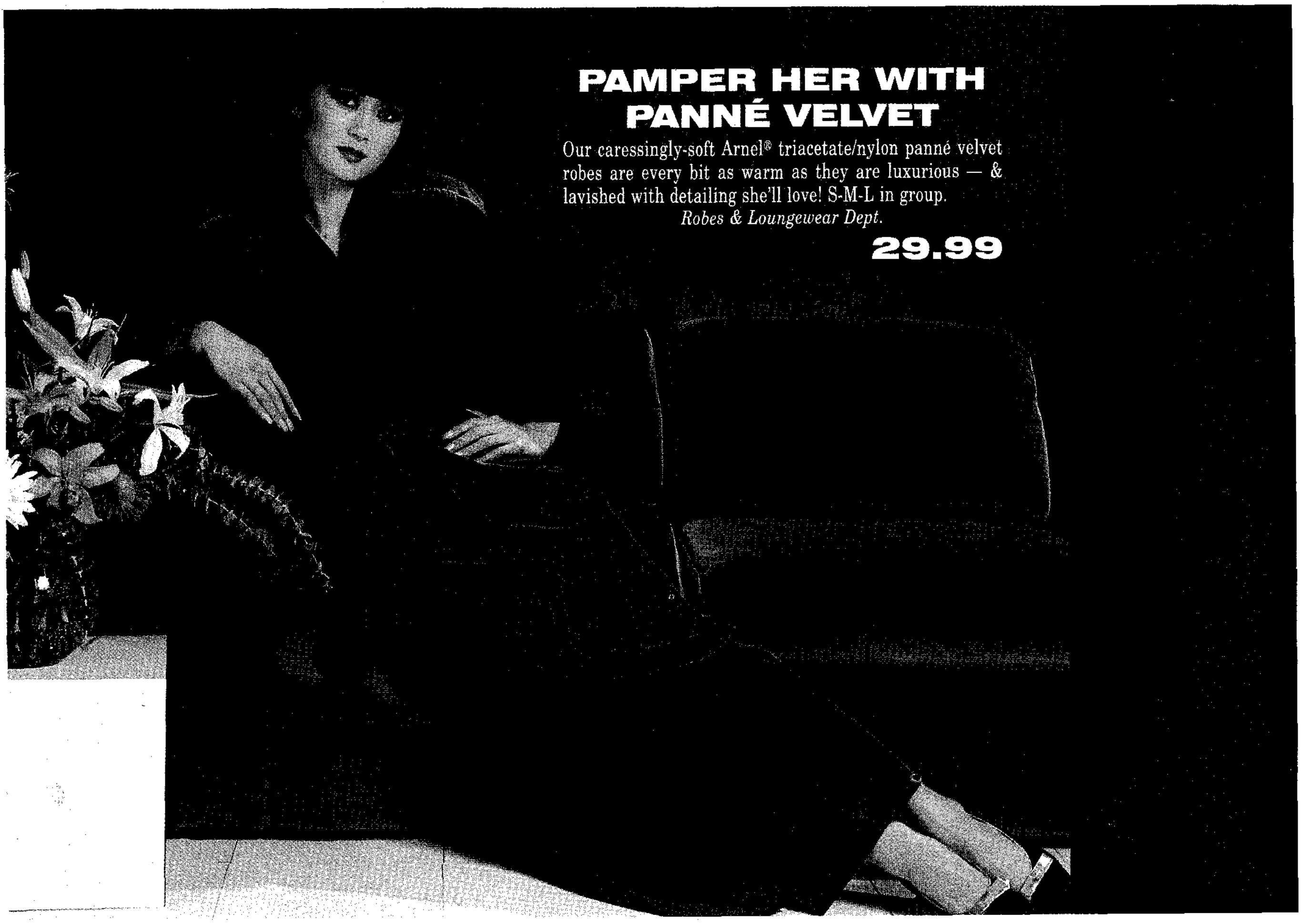
TRULY NEW AND WORTHY DANCE BEING so elusive, the Tulsa Ballet, recently at Brooklyn College, wisely decided to salvage a bit of old magic. I have no intention of saying anything about the company's program as a whole, infelicitous comments about out-of-town guests being rather a staple of this column, but I can't let a glimpse of **George Balanchine**'s *Cotillion* pass unnoticed.

Made in 1932 for the Ballets Russes de Monte Carlo, to enchanting Chabrier music, it is one of the lost works dance aficionados most regret. Its atmosphere, apparently, was like a fascinating perfume. Descriptions of it evoke a ballroom in which beautiful, heedless youth is shadowed by an unnamed dark destiny. Moscelyne Larkin and her husband, Roman Jasinski, co-directors of the Tulsa company and veterans of the various Ballet Russe troupes that toured America, had danced the "Hand of Fate" pas de deux from *Cotillion* and were able to teach it to their protégés.

The opening image alone is thrilling. A woman in evening dress faces us, straight on. Her inky gown is studded with enormous stars; her hands and arms, sheathed in black gloves, are held rigidly in front of her face, obliterating it. Her partner's face is hidden from us, too, his back turned as he gazes at her. Bending from side to side, as if oscillating between fear and attraction, he closes the space between them, takes down the hands masking her face—one, then the other—and swoons, overwhelmed.

As they dance, the conventional romantic embrace of the ballroom keeps shifting to postures that are strange portents: She swerves in his grasp to cut the air with a high-flung leg; he supports her body, frozen just inches from the floor, fallen but still powerful. Alternately abandoned to her partner and implacably commanding, this woman seems to be at once his ideal and his nemesis. The duet is only a fragment, really, but it is a perfect example of the power dance has to stir the imagination.

Ballet Nuevo Mundo de Caracas, LED BY Zhandra Rodriguez and Dale Talley, was at the City Center for a week with the usual equipment: handsome dancers and execrable choreography. If Choo San Goh's terminally boring *Birds of Paradise* were not enough to induce the feeling of recent lobotomy, there was, back to back with it on the program I saw, Carlos Orta's *New Dawn*, designed either to show off the performers' relentless energy or to celebrate exceeding the quotas of the latest Five-Year Plan. What can one say about an evening whose high point was the appearance of the artistic directress—still the elegant dancer we remember from her American Ballet Theatre days—in a duet barely worthy of a nightclub? Nothing, or at least very little. ▬



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WHAT A SWELL PARTY IT WAS

> "...Cole Porter's work will live as long as anyone wants to hear songs of deft wit, raucous joy, voluptuous surrender..."

The Complete Lyrics of Cole Porter. *Alfred A. Knopf; 354 pages; $30.*
Poor Little Rich Girl: The Life and Legend of Barbara Hutton, *by C. David Heymann. Random House; 399 pages; $17.95.*

Too darn hot: *With Ann Miller, 1953.*

WHY ASK IF SHAD DO IT? THAT IS, WHY ask any source but the authoritative, the unexpurgated, *The Complete Lyrics of Cole Porter*? *What* bliss. Eight hundred songs are here, more than half previously unpublished, and while none of the rediscovered ones will make anyone forget "Begin the Beguine" or "It's De-lovely" or even "My Heart Belongs to Daddy," that's not really the point. Porter's collected work is not just a hit parade but a record of his artistic development and of the time in which he flourished—roughly, from the Crash to the Day of Infamy, that period when all the fictional characters in our movies and shows and gossip columns had so much fun.

Cole Porter's commercial success came later than that of the other major songwriters (a look at the chronology gives a clue to the reason; the entry for 1926, in its entirety, reads, "Summer: The Porters rent the Palazzo Rezzonico in Venice"). But if the public took a while to find out who he was, Porter knew from the beginning. When scarcely out of his teens, he was writing, for Yale musicals, such lines as "Slow sinks the sun like a big Bunsen burner, / Rather suggestive of something by Turner." Porter was clearly influenced by W. S. Gilbert—that couplet could have been sung by Bunthorne to his twenty maidens in aesthetic draperies—but the young college student already has a line of his own in brisk mockery, like the melodrama heroine singing, "I live so far from New York / I faint dead away at the smell of a cork. / Why! I'm such a child I believe in the stork!" or the chorus of run-down men-about-town who complain, "We're so poor we can't afford a box of Rameses." Interesting variations and foreshadowings of Porter's later work also come to light. His adorable "Tale of the Oyster," for instance, was preceded by "The Scampi" (both shellfish fulfill their social-climbing ambitions when they are eaten, then regurgitated, by millionairesses; as the oyster puts it, "I've had a taste of society / And society has had a taste of me"). And "It Isn't Done," of 1929, a warning to parvenus ("Don't hit the person across from you with bits of toast, / And don't, when dinner is nearly through, say 'Who's the host?' "), effloresced, ten years later, into this advice, from *Du Barry Was a Lady:* "When the Chinese Ambassador's wife unfurls / After three drinks of anisette, / Don't ask if it's true about Chinese girls, / It ain't etiquette."

Many of Porter's jokes were more explicit than that last—the reason so many of his Broadway songs were never published, or only in an abbreviated and eviscerated form. "But in the Morning, No" couldn't be printed, or sung on the radio, because of queries like "D'you do double entry, dear?" (as the duke of Wellington said, if you believe that's about bookkeeping, you'll believe anything). Porter's troubles with the bluenoses actually increased as he got older and the juggernaut of wholesomeness rolled over the land. In 1953, he had to rewrite, for the movie of *Kiss Me, Kate,* the line about the straying businessman: "His bus'ness is the bus'ness which he gives his secretary." Porter can't always be cast as the victim of puritan philistines, though. The borders between naughty and racy and louche and crude are indistinct, especially when you want the balcony to get the point. I've always felt a bit queasy at hearing "Ace in the Hole," or the line about the opera box in "I've Still Got My Health." And, like most biographies, this book told me more about its subject than I wanted to know—for instance, that he wrote a song called "Put a Sack Over Their Heads and They're All Sisters."

The lyrics of "It Ain't Etiquette" work particularly well on their own—the stresses fall in the same place whether the lines are spoken or sung. But the absence of music forces one to read song lyrics as though they were poetry—an unfair burden to place on them. Without a piano—or, indeed, an orchestra—the exuberant "From This Moment On" sounds inane, and "Don't Fence Me In" is only pretty good doggerel when divorced from the boozy, good-natured, clip-clopping rhythms that make it one of the best cowboy songs ever written.

The Complete Lyrics of Cole Porter has a smashing cover—the title spelled out in light bulbs glowing out of a gray-green-peach-colored fog. The inside design is rather cut-rate, though: a continuous layout that often puts song titles at the bottom of columns, with the lyrics beginning at the top of the next, or even on the next page. And while I certainly appreciate editor Robert Kimball's diligence, I could have done with fewer typos and without the smutty parody of "You're the Top," especially since he says, "I am virtually certain [Porter] did not write it." There's also the dedication: What the hell gives Kimball the right to dedicate another man's work to his wife

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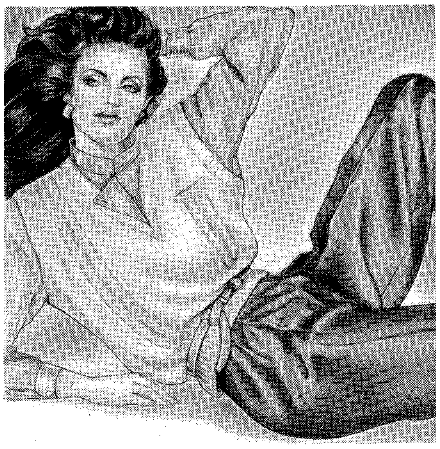

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and the two little Kimballs *and* the memory of Eubie Blake and Ira Gershwin? I sounds, to bring another songwriter int it, like the guy who bought his wife small ruby with what otherwise would been his union dues.

Oh, well, as still another songwrite wrote, who cares? Porter's lyrics as wel as his melodies will linger on as long a anyone wants to hear songs of deft wit raucous joy, voluptuous surrender. I intend to peruse them all myself, i privacy and comfort. Ho for the chais longue. Waiter, bring me shad roe.

"Picture Barbara Hutton without nickel," Cole Porter once wrote, in catalogue aria of improbable disjunctions. During her lifetime, this was a agreeable image to angry victims of th Depression and professionally indignan editorial writers alike. Five-and-ten-cent store employees picketed the Woolwort heiress, newspapermen ordered her t stop changing her nail polish so often strangers spat in her face when she appeared in public. Hutton chose an unfortunate time to be one of the riches women in the world, and she coul have chosen better parents as well. Thei marriage, which ended with Mrs. Hutton's suicide, in 1917 (Barbara, the four, found the body), sounds like a Edith Wharton story rewritten by th *Police Gazette.* The family lived at th Plaza, where E. F. Hutton had an offic (Barbara's father was a vice-president o the brokerage firm run by his brother) and Mrs. Hutton ran a poor third to th company and other women in her husband's affections. "She became a sa regular at the hotel bar," C. Davi Heymann quotes from Barbara's notebooks, "draping herself over the railing and asking the bartender in too loud a voice to guess when her husband had last slept with her." (Barbara would seem to have been an extremely perceptive and retentive four-year-old.) Thereafter, she was boarded out to various schools and relatives, and became the world's wealthiest latchkey child—at fourteen, she had her own 26-room duplex on Fifth Avenue.

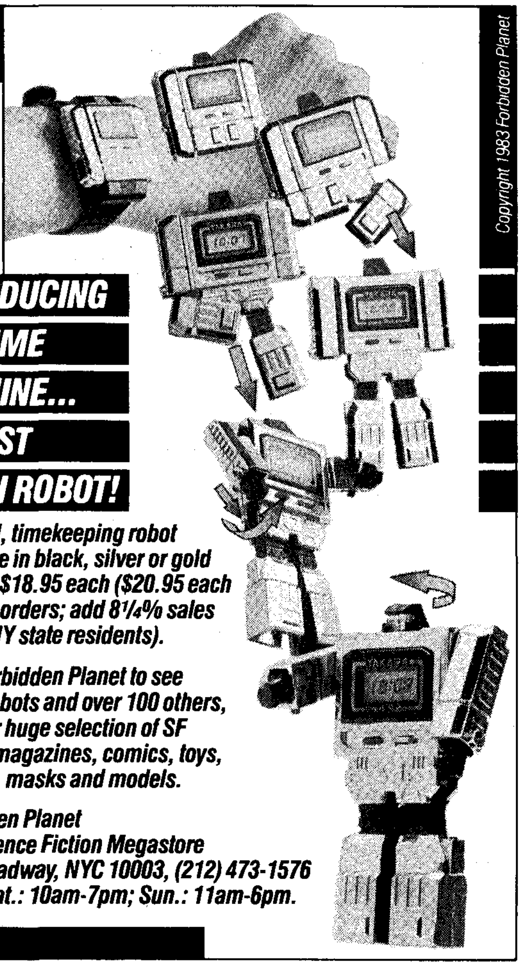
For the rest of her life, Hutton's money made her relationship to the real world increasingly tangential. She once handed a bellboy a $10,000 bill to change. She gave a southern woman a sable coat because she liked her accent, and she gave a salesgirl one for her trouble in writing up a bill for a dozen more. In the thirties, she paid a public-relations man $60,000 to tell her that she would get a better press if she stopped wearing so many diamonds. Love and money snuggled more closely together in her case than in most of ours. Of her seven husbands, only Cary Grant had riches and fame to rival hers. The rest were aggressively greedy or sexually recessive, and the marriages ended as

> "...Hutton's life is a sad chronicle of sex and shopping; Heymann is so dull he can make even shopping boring..."

badly as they began: On the night of her wedding to Porfirio Rubirosa, she collapsed and was put to bed while he went to a party with a show girl; while she was engaged to Raymond Doan, she went for him with a knife over Christmas dinner. Prince Igor Troubetzkoy, who sounds rather sweet, is memorably described by Heymann as never having "been married nor even paired with another woman, probably because of his devotion to the sport of cycling." Barbara showed her gratitude to the friend who introduced them in the usual way: $100,000.

C. David Heymann's previous books were biographies of Ezra Pound and the Lowell family ("Barbara was something of a poet herself," he says, though not many poets travel with their work in a Vuitton poem suitcase). I haven't read them, but I'm amazed that anyone who has ever read a few poems, much less written the lives of several poets, could have produced this slovenly, lumpish, and generally semi-conscious prose. Heymann begins by wearing a very tight shoe on his writing foot: A gossip-monger, he says, attacked Hutton "because of the commercial pressures to keep his column 'lively.'" But soon enough he is wandering around, barefoot and starry-eyed, lively as they come. The Grant marriage, he writes, "seemed the perfect match—she with her devastating eyes, comely form and endless wealth; he with his dash, his handsome smile, his intriguingly odd blend of passion and detachment." Grant was also discreet—inquiries about "any of the film starlets he had squired in his pre-Hutton days fell on deaf ears"—and a good host, giving dinners for such friends as Michael Romanoff, "owner of the famous filmtown eatery." His charms were more apparent than Rubirosa's—Hutton "had never quite understood ... how it was that [Rubi] never moved about without a retinue of women at his disposal. But she soon learned first-hand."

What is much uglier and more foolish than Heymann's prose, however, is Hutton's life. Hutton gave away enormous amounts of money—to hospitals and museums as well as salesgirls and gigolos—but she left no monument, unless you count the widened arches of Tangier (after she bought a house there, the city council decreed that all of them had to be large enough for her Rolls-Royce). Cole Porter was rich, and his wife, as he called her, "rich-rich," but he had an occupation and worked at it; even when a horse fell on him, he worked as he waited for the ambulance. Hutton had nothing but distractions—sex and shopping—and the chronicle of this relentless flight from life is sordid and distasteful, especially with a writer who can make even shopping boring; the occasional spicy bits are submerged in a deadly Paolo-and-Francesca-type printout. The best epitaph for Barbara Hutton would seem to be "She was good to her servants"—it's not much, but more than a lot of rich ladies will get. The most striking, and grisliest, anecdote in *Poor Little Rich Girl* is of an elderly Hutton, too sick to attend her own party, calling a nurse into the bedroom and asking her to send home the guests who were noisily drinking and dancing past the dawn. The nurse tried, then returned to say they refused to go. Barbara Hutton shouted, "Then pay them to leave!"



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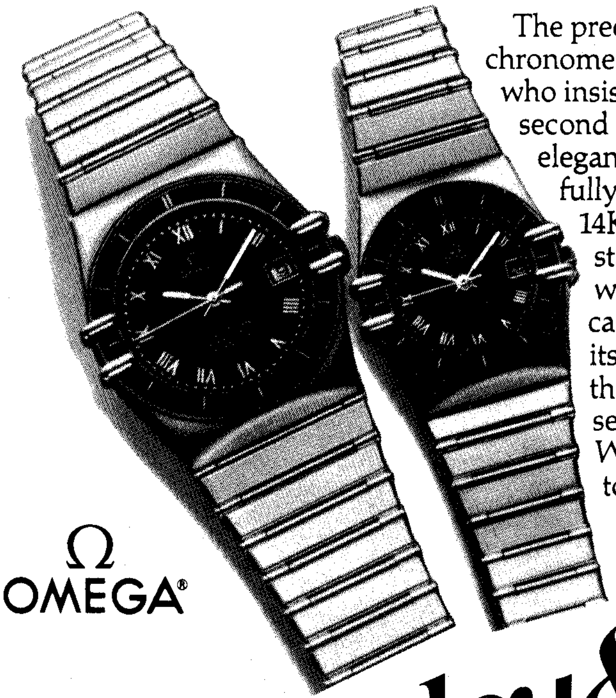

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DURING THE FIVE-DAY KOSTA BODA warehouse sale, you'll find handsome contemporary designs in Swedish crystal, English dinnerware, and giftware, either discontinued items or seconds, at prices up to 70 percent off retail. Stemware and barware, retail $17.50–$24.50, here $10.50–$14.50; full-lead-crystal vases and bowls, retail $95–$235, here $55–$160; carafes, ice buckets, and decanters, retail $39.50–$95, here $23.50–$65; serving bowls, platters, and cake plates, retail $28.50–$59.50, here $17.50–$35.50; crystal figurines and blocks, retail $39.50–$150, here $25–$105; English stoneware, retail $49.50–$82.50 for a five-piece place setting, here $29.50–$39.50; and more. American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *Kosta Boda warehouse, 4 Sperry Rd., Fairfield, N.J. (201-575-5579); Wed. 9 a.m.–7 p.m., Thurs. and Fri. 10 a.m.–8 p.m., Sat. till 5 p.m., and Sun. till 4 p.m. By car from the Lincoln Tunnel: Take Rte. 3W to Rte. 46W; exit at Caldwells; bear left at top of ramp onto Passaic Ave.; turn right onto Daniel Rd. after light; next right is Sperry Rd. By car from the George Washington Bridge: Take Rte. 80W to Exit 52; bear right onto Passaic Ave. Sale 11/30–12/4 only.*

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THIS MAIL-ORDER COFFEE ROASTER'S usual minimum order is 4 lb., but in December and January you can buy as little as 1 lb. of coffee or tea. When ordering coffee, you must specify the desired grind or that you want whole beans. There are 41 coffee blends available (prices given are per lb.): house-blend light roast, $2.79; espresso, $2.99; Jamaican Blue Mountain–style, $3.99; mocha Java, $3.99; Viennese, $2.95; Colombian light and dark, $2.99 and $3.09, respectively; French roast, $3.99; Colombian chocolate, $4.79; vanilla almond, $4.79; Irish crème, $4.79; Colombian amaretto, $4.69; water-process-decaffeinated Colombian light and dark, $6.39 and $6.79, respectively. There's a special offer available: A 3-lb. assortment, either dark roasts (house-blend dark, Viennese, and French) or light-medium roasts (house-blend light,

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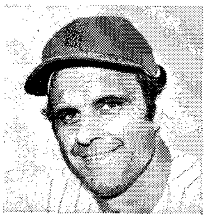

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From Uruguay

AT THE CHEERY MANOS DEL URUGUA showroom, there's a sale of hand-knitte folkloric sweaters and accessories fo men, women, and children at wholesal prices and below. For women: new fal sweaters, $35–$45; sweaters from previous seasons in patchwork and colorblock patterns with apple, fish, lovebird and other motifs, $70; last summer's cotton sweaters, $10–$25; gloves and mittens, $17; socks, $20; tasseled hats, $12 For men: sweaters in Fair Isle, jacquard argyle, and tartan patterns, $80; sweaters in flame-stitch and "step" patterns, $70 For both men and women: cardigans $90; only a few jackets, were $240, now $90. For children ages 2–8: hooded jackets, $40; pullovers with novelty patterns $35; other sweaters, $30; hats and gloves at wholesale prices. Also, about 30 beautiful 55-by-95-in. blankets, $75 each; 40-in.-sq. kerchiefs, $25; shawls, rugs, and more. A.E., M.C., V., checks accepted; all sales final. *Manos del Uruguay, 35 West 36th St. (564-6115); Mon.–Fri. 11 a.m.–7 p.m. and Sat. noon–5 p.m.; through 12/22.*

Watches

THIS WHOLESALER OF U.S.-MADE-AND-warranted Seiko watches for men and women opens its doors to the public for only one month a year. Now 1983 watches are available at 50 percent off the list prices. For men: contemporary gold-toned with lizard band, list $195, here $97.50; day-date model with link band, list $215, here $107.50; blue face with a diamond at twelve o'clock, list $250, here $125; Cartier-tank-style with Roman numerals, list $250, here $125. For women: round face with Arabic numerals, list $150, here $75; gold-toned or contemporary stainless steel, list $185, here $92.50; and more. Also, non-quartz models with gold-toned bands, list $135, here $50; skinny pocket alarms, list $95, here $35. The 1984 models are also on sale at 40 percent off, as are Lassales watches. Checks accepted; no credit cards; exchanges possible on 1984 models only. *M.A.G. Time, Inc., 168 Fifth Ave., near 20th St. (929-8100); Mon.–Wed. and Fri. 9 a.m.–5 p.m., Thurs. till 8 p.m., and Sat. 10 a.m.–2 p.m.; closed 12/25; through 12/31.*

Old New York

IF YOU LOVE NEW YORK, YOU'LL LOVE this sale at the museum shop of the New-York Historical Society: postcards of old New York, were 30 cents each, now 10 cents; posters from past exhibitions, were $5, now $1; books and catalogues, now 50–75 percent off. The main attraction, though, is a selection of one-of-a-kind mounted enlargements of nineteenth-century black-and-white photographs, from 5 by 8 in. to 5 by 6½ feet, now $5–$75. A few examples: *Skaters in Central Park; Admiral Dewey Arch, 1889; The First Elevated Railroad in New York, 1867;* and more. Checks accepted; no credit cards; all sales final. *The New-York Historical Society, 170 Central Park West, at 77th St. (873-3400); Tues.–Fri. 11 a.m.–5 p.m., Sat. 10 a.m.–5 p.m., and Sun. 1–5 p.m.; 12/3–11 only.*

Nuts to You

BROADWAY SMOOTHY HAS NUTS AND fruits on sale: roasted cashews, were $5.80 a lb., now $4.50; colossal pistachios, were $6 a lb., now $4.50; deluxe raisin-and-nut mix and California fruit-and-nut mix, were $4 a lb. each, now $3; imported apricots, were $3.20 a lb., now $2.50; deluxe mixed fruit, was $2.30 a lb., now $3 for a specially packed 1¾-lb. bag; 12-oz. gift boxes of assorted chocolates, were $4, now $3. Cash-and-carry only. *Broadway Smoothy, 234 Canal St. (966-5120); daily 10:30 a.m.–6 p.m.; through 12/24.*

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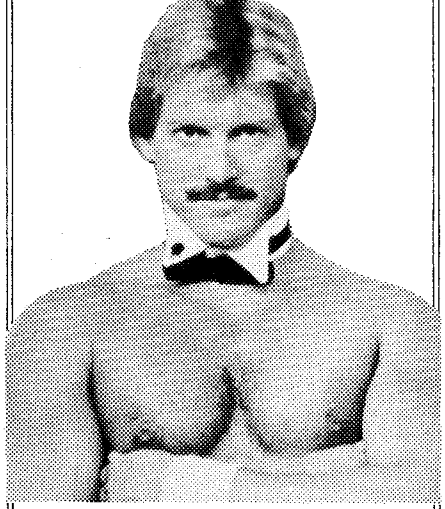

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EIGHT YOUNG CERAMIC ARTISTS OFFER A joint sale of first- and second-quality merchandise. The variety is large, and the prices are low: Christmas ornaments, $1.50; candleholders, $1.75–$3 each; cups, saucers, bowls, vases, and more, $5–$20. Checks accepted; no credit cards; all sales final. *Fireworks Shop, Inc., 151 West 25th St., eleventh floor (924-5479); Mon.–Fri. noon–4 p.m. and Sat. 11 a.m.– 5 p.m.; through 12/23.* ■

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A Complete Entertainment Guide for the Week Beginning November 30.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Nov. 28-Dec. 4: "Rockaby"; "Joe Chaikin Going On." #2—Nov. 28: "Don Giovanni." Nov. 29: "Sweet Hours." Nov. 30-Dec. 1: "Voyage en Douce"; "Loulou." Dec. 2-3: "The Spider's Stratagem"; "Partner." Dec. 4: "Peppermint Soda"; "Bread and Chocolate."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Thru Nov. 29: "Helen Caldicott Films." Beg. Nov. 20: "Kreig und Frieden/War and Peace."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. "Of Unknown Origin."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Nov. 28-Dec. 4: "Hilary's Blues." **AGEE ROOM—** Nov. 28-Dec. 4: "In the Realm of the Senses."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Nov. 28: "Man With the Golden Arm"; "The Big Heat." Nov. 29: "In a Lonely Place"; "Human Desire." Nov. 30: "A Farewell to Arms"; "The Sun Also Rises." Dec. 1: "A Face in the Crowd"; "Pickup on South Street." Dec. 2-3: "On the Waterfront"; "A Streetcar Named Desire." Dec. 4: "Pal Joey"; "Carousel."

9. **ART—8th St. E. of University Pl.** 473-7014. "Never Cry Wolf."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 28: "Hiroshima, Mon Amour"; "Last Year at Marienbad." Nov. 29: "To Have and Have Not"; "Dark Passage." Nov. 30: "Charlie Chan in Dead Men Tell"; "Charlie Chan in Shanghai." Dec. 1: "Cabin in the Cotton"; "Dangerous." Dec. 2-3: "Ministry of Fear"; "The Fallen Idol." Dec. 4: "Showboat"; "Roberta."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Dec. 1: "Zelig"; "Over the Edge."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Nov. 28-29: "Barry Lyndon." Nov. 30-Dec. 1: "Querelle"; "Fitzcarraldo." Dec. 2-3: "Ciao! Manhattan"; "Polyester." Dec. 4: "Zardoz"; "Fantastic Planet."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Return of Martin Guerre." #2—"A Christmas Story."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Under Fire." #2—"Rear Window." #3—"Heat and Dust." #4—"The Dead Zone."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Nov. 29: "Educating Rita." Beg. Nov. 30: Gay Film Festival.

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Right Stuff."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Never Say Never Again."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Program unavailable.

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Under Fire." #2—"The Big Chill." #3—"Richard Pryor. . .Here and Now."

25. **HARRIS—42nd St. nr. Seventh Ave.** 221-9662. "Of Unknown Origin.

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Seven Doors of Death." #2—"Fire and Ice."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Never Say Never Again." #2—"A Night in Heaven." #3—"Deal of the Century." #4—"The Osterman Weekend." #5—"All the Right Moves." #6—"Risky Business."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Richard Pryor. . .Here and Now." #2—"Amityville 3-D."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Nate and Hayes."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Under Fire."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"The Big Score." #2—"The Right Stuff."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Dead Zone." **EMBASSY 3—**"Wild Style." **EMBASSY 4—**"Kung Fu of the Five Hand Ninja Gang."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Nov. 28: "Fellini Satyricon"; "Fellini's Roma." Nov. 29-30: "Creature From the Black Lagoon"; "It Came From Outer Space." Dec. 1-3: "Life of Brian"; "Jabberwocky." Dec. 4: "Harold and Maude"; "King of Hearts." #2—Nov. 28-29: "The Lords of Discipline"; "Taps." Nov. 30-Dec. 1: "Magical Mystery Tour"; "Let It Be." Dec. 2-3: "Dr. Strangelove"; "The Magic Christian." Dec. 4: "Gandhi."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Dec. 1: "Sleepaway Camp." Beg. Dec. 2: "Mother's Day"; "Dawn of the Dead." #2—"Of Unknown Origin."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave** 757-7003. Program unavailable.

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "A Christmas Story."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Dec. 1: "Sleepaway Camp." Beg. Dec. 2: "Mother's Day"; "Dawn of the Dead."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Nov. 28-Dec. 4: "Vassa."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Beyond Reasonable Doubt."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Testament."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Koyaanisqatsi."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "A Night in Heaven."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Balance."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Of Unknown Origin." #2—"Never Say Never Again."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. **& CORONET—** "Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Star 80."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Star 80." **CINEMA II—**753-0774. New Italian Cinema.

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Never Cry Wolf." #2—"Fire and Ice."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Under Fire." #2—"The Big Chill."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "A Christmas Story."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Heart Like a Wheel."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Dec. 1: "Sleepaway Camp." Beg. Dec. 2: "Mother's Day"; "Dawn of the Dead."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Big Score." #2—"Richard Pryor. . .Here and Now."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Dead Zone."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Of Unknown Origin." #2—"Never Say Never Again."

84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Dec. 1: "The Dead Zone"; "Justice of the Dragon."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "The Big Chill."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Danton." #2—"Boat People." #3—"Pauline at the Beach."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Rear Window." #2—"Passion."

89. REGENCY—B'way nr. 67th St. 724-3700. Nov. 28: "Dragonslayer"; "Clash of the Titans." Nov. 29-30: "The Whisperers"; "Shake Hands With the Devil." Dec. 1-3: "Black Narcissus"; "Wuthering Heights." Dec. 4: "Fire Over England"; "South Riding."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Return Engagement." #2—"Experience Preferred. . .but Not Essential."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Never Say Never Again." #2—"Never Cry Wolf." #3—"The Big Chill." #4—"A Christmas Story."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Under Fire." #2—"Educating Rita."

95. THALIA—95th St. W. of B'way. 222-3370. Nov. 28: "The Good, the Bad and the Ugly"; "Blood on the Moon." Nov. 29: "Jailbait"; "Plan 9 From Outerspace"; "Bela Lugosi Meets a Brooklyn Gorilla." Nov. 30: "Zatoichi's Rescue."; "The Master Hand." Dec. 1: "Spirit of the Beehive"; "Forbidden Games." Dec. 2-3: "Bread and Chocolate"; "A Special Day." Dec. 4: "Lady Chatterly's Lover (1955)"; "Nana (1955)."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Nov. 28: "Last Year at Marienbad"; "Stavisky." Nov. 29: "Touch of Evil." Nov. 30: "Celine and Julie Go Boating." Dec. 1: "The Battle of Chile, Parts I & II." Dec. 2: "WarGames"; "Blue Thunder." Dec. 3: "The Story of Adele H"; "Tess." Dec. 4: "Barry Lyndon."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"The Dead Zone"; "Scanners." #2—"Heat and Dust." #3—"All the Right Moves"; "The King of Comedy." #4—"Of Unknown Origin."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Dec. 1: "Kung Fu of the Five Hand Ninja Gang." #2—"Of Unknown Origin"; "The Big Score."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Dec. 1: "The Dead Zone." Beg. Dec. 2: (tent.): "Richard Pryor. . .Here and Now."

Museums, Societies, Etc.

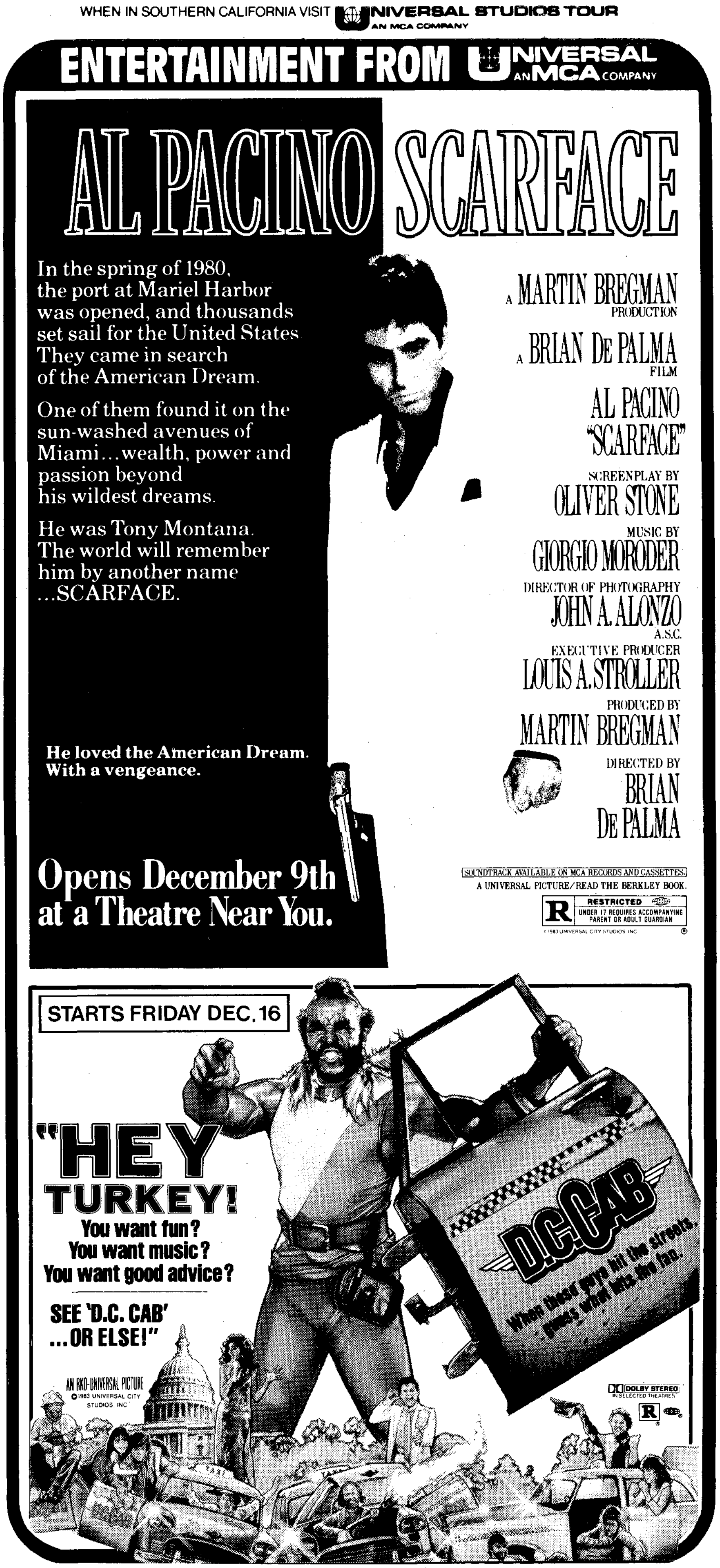
CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 30, 8 p.m.: "The Little Shop of Horrors" (1960) by Roger Corman.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Canadian Film Weekend—Dec. 2, 8 p.m.: Ross McLaren—"Weather Building," "I.E.," "January 17, 1979," "9 X 12," "Summer Camp." Dec. 3, 8 p.m.: Films From the Funnel—"Wound Close" by Anna Gronau, "Living Room-With John" by Adam Swica, "Technologically Native" by Sujir/Berquist, "Yukon Postcards" by Blaine Allen, "untitled" by Michaelle McLean. Dec. 4, 8 p.m.: "Hart of London" (1969) by Jack Chambers, "Tracks and Gestures" by John Walker.

COLUMBIA UNIVERSITY—Center for Italian Studies, Piccolo Teatro, Amsterdam at 117th St. 280-2306 Nov. 28, 7 p.m.: "Vanina Vanini" (1961) by Roberto Rossellini. Dec. 2, 7 p.m.: "Eboli" (1980) by Francesco Rosi.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Nov. 30, 1, 3:15, 6 & 8:30 p.m.: "Le Beau Mariage" (1982) by Eric Rohmer.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Dec. 2, 6 p.m. & Dec. 3, 2:30 p.m.: "Narcissus" (1983) by Norman McLaren. Nov. 29, 6 p.m.: What's Happening Film Series—"Coalmining Women"



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(1982) by Elizabeth Barret, "The Big Lever: Party Politics in Leslie County, Kentucky" (1982). Recent Films From West Germany—Nov. 28, 2:30 p.m.: "Humane Killing" (1980) by Muscha and Trini Trimpop. Nov. 29, 2:30 p.m.: "Bella Donna" (1983) by Peter Keglevic. Dec. 1, 2:30 p.m.: "Hell's Kitchen" (1983) by Walter Bockmayer and Rolf Buhrmann; 6 p.m.: "Milo Barus, the Strongest Man in the World" (1982) by Henning Stegmuller. Dec. 2, 2:30 p.m.: "System Without Shadow" by Rudolf Thome. Dec. 3, 5 p.m.: "Hell's Kitchen." Dec. 5, 2:30 p.m.: "System Without Shadow."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Nov. 29, 8 p.m.: "The Marquise of O" (1972) by Eric Rohmer. Nov. 30, 8 p.m.: "Routes of Exile" (1982) by Eugene Rosow.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Nov. 29, 12 noon: "La Jetee" (1963); "Time Machine" (1960) by George Pal; 2:30 p.m.: "Six O'Clock and All's Well" (1980) by Robert Spencer, "The Business of Newspapers" (1979) by Irina Posner. Dec. 1, 12 noon: "The Shakers" (1974) by Tom Davenport, "Enough to Share: A Portrait of Koinonia Farm" (1982) by Gayla Jamison, "The Jolo Serpent Handlers" (1977) by Karen Kramer, "Holyland, U.S.A." by Lawrence Burke and Lawrence Engel.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. $2. Dec. 2, 8 p.m.: "Rebel Without a Cause" (1955) by Nicholas Ray.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Filmdance Festival—Nov. 29, 8 p.m. & Dec. 2, 6 p.m.: Turn-of-the-Century Film and a Life in Dance, 1890's-1980's. Nov. 29, 6 p.m. & Dec. 1, 10 p.m.: Experimental Filmdance Drama, 1920's-1950's. Nov. 29, 10 p.m. & Dec. 4, 4 p.m.: Cine-Dance, 1930's-1970's. Nov. 30, 6 p.m. & Dec. 2, 4 p.m.: Creative Documentaries-Early Modern Dance Pioneers. Nov. 30, 8 p.m. & Dec. 2, 10 p.m.: Modern Dance Dramas on Film, 1940's-1950's. Nov. 30, 10 p.m. & Dec. 1, 6 p.m.: Modern Dance Through the Camera's Eye, 1960's-1970's. Dec. 2, 8 p.m.: Modern Dance and Film Space. Dec. 4, 8 p.m.: The Environment—From Stage to Ocean, 1960's-1970's. Dec. 1, 8 p.m.: Film Dance and Artifical Environment, 1960's-1980's. Dec. 4, 10 p.m.: Optics, Electronics and Space, 1950's-1980's. Dec. 3, 10 p.m.: The Non-Dance and Daily Dance Action, 1960's-1980's. Dec. 3, 6 p.m.: "Making Dances" (1980). Dec. 4, 6 p.m.: Performance Events as Film of the 1970's. Dec. 3, 4 p.m.: New American Cinema and Dance, 1930's-1980's.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Dec. 3, 2 p.m.: India on Film—"Khajuraho," "Konarak," "Kailash at Ellora."

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $4, seniors and students $2. Adm. $5. Black Images on Film—Dec. 2, 7:30 p.m.: "Babylon is Falling," "I and I," "Illusion." Dec. 3, 7:30 p.m.: "Carmen Jones," "Black Wax." Dec. 4, 7:30 p.m.: "Ganja and Hess."

VIDEO REDBAR—First Ave. and 7th St. Nov. 23, 9:30 p.m.: "The Judgement Behind the Accusation May be Hidden" (1981) by Mitchell Rothzeid and Mark Stahl, "Slap/Break-In Attempt/Assassination Attempt" (1983) by Susan Peehl.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. Program unavailable.

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Fire and Ice."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Dec. 1: "Seven Doors of Death." #2—Thru Dec. 1: "The Big Score."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Dec. 1: "Sleepaway Camp." #2—Thru Dec. 1: "Risky Business."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Dec. 1: "A Christmas Story." #2—Thru Dec. 1: "A Night in Heaven."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. "Of Unknown Origin."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Amityville 3-D." #2—"A Night in Heaven." #3—"Sleepaway Camp." #4—"Of Unknown Origin."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. "Of Unknown Origin."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Of Unknown Origin." #2—"The Dead Zone"; "Trading Places."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. Program unavailable.

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. Program unavailable.

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Dec. 1: "Amityville 3-D." #2—Thru Dec. 1: "A Night in Heaven." #3—Thru Dec. 1: "Sleepaway Camp."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Richard Pryor. . .Here and Now." #2—Thru Dec. 1: "Kung Fu of the Five Hand Ninja Gang." #3—Thru Dec. 1: "A Night in Heaven." #4—"Of Unknown Origin."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Sleepaway Camp." #2—"Never Say Never Again." #3—Thru Dec. 1: "Sleepaway Camp." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"The Big Chill." #2—"Richard Pryor. . .Here and Now." #3—"Sleepaway Camp." #4—"Amityville 3-D." #5—"A Christmas Story." #6—"Young Warriors." #7—"Of Unknown Origin." #8—"The Dead Zone." #9—"Never Say Never Again." #10—"The Big Score."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Dec. 1: "A Night in Heaven." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day." #2—"Of Unknown Origin." #3—"A Christmas Story." #4—Thru Dec. 1: "Sleepaway Camp." Beg. Dec. 2: "Making Out." #5—"Educating Rita."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Amityville 3-D." #2—"Fire and Ice."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Sleepaway Camp"; "Young Warriors." #2—Thru Dec. 1: "A Night in Heaven." Beg. Dec. 2: "Making Out."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Closed until Dec. 16.

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"The Big Chill." #2—"Richard Pryor. . .Here and Now."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"A Christmas Story." #2—"Fire and Ice." #3—"Rear Window." #4—Thru Dec. 1: "Amityville 3-D." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Closed until Dec. 16.

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Educating Rita." #2—Thru Dec. 1: "Rear Window." Beg. Dec. 2: "Making Out." #3—" Of Unknown Origin." #4—Thru Dec. 1: "Amityville 3-D." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Dec. 1: "All the Right Moves." #2—Thru Dec. 1 (tent.): "Fanny & Alexander."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Amityville 3-D." #2—"A Christmas Story." #3—"Fire and Ice."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"A Christmas Story." #2—"The Big Chill."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591 "Sleepaway Camp."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Richard Pryor. . .Here and Now." #2—"The Dead Zone"; "City of Walking Dead." #3—"The Big Score." #4—"Amityville 3-D."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Dec. 1: "The Dead Zone"; "Fist of the Golden Monkey."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "The Big Score."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—Thru Dec. 1: "Kung Fu of the Five Hand Ninja Gang." #2—"Richard Pryor. . .Here and Now." #3—"Of Unknown Origin." #4—Thru Dec. 1: "Sleepaway Camp"; "Seven Doors of Death."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—"The Big Score"; "Young Warriors." #2—"Invincible One"; "18 Fatal Strikes."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Richard Pryor. . .Here and Now." #2—"The Big Chill."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Never Say Never Again." **SOUTH—**Temporarily closed.

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Dec. 1: "The Dead Zone"; "Fighting Back."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "The Return of Martin Guerre."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Dec. 1: "All the Right Moves." Beg. Dec. 2: "Educating Rita."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Nov. 29: "Risky Business."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Dec. 1: "A Christmas Story." #2—"Fire and Ice." #3—"A Night in Heaven." #4—"The Big Chill."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Of Unknown Origin"; "Sleepaway Camp."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Dec. 1: "Educating Rita." #2—Thru Dec. 1: "Zelig."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Dec. 1: "Sleepaway Camp." #2—"Amityville 3-D." #3—"Of Unknown Origin."

238. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—"Amityville 3-D." #2—Program unavailable.

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave.** 384-0075. Program unavailable.

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Of Unknown Origin." #2—"Fire and Ice."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Dec. 1: "Nate and Hayes." #2—Thru Dec. 1: "The Dead Zone."

304. **NEW DORP—LANE—** 351-2110. "Fire and Ice."

305. **NEW DORP—RAE—** 979-0444. #1—"The Big Chill." #2—"Of Unknown Origin."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Rear Window." #2—Thru Dec. 1: "A Night in Heaven."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Sleepaway Camp." #2—"Amityville 3-D."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Dec. 1: "A Christmas Story."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Fire and Ice." #2—"Sleepaway Camp." #3—"Of Unknown Origin." #4—Thru Dec. 1: "Amityville 3-D." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Educating Rita." #2—"Never Say Never Again."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—Thru Dec. 1: "All the Right Moves." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day." #2—"A Night in Heaven." #3—"A Christmas Story." #4—"Of Unknown Origin."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Dec. 1: "Ten to Midnight"; "Last Embrace."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expressway at Cross Island P'kway.** 423-7200. #1 & #2—"The Big Chill." #3—"Amityville 3-D." #4—"Of Unknown Origin." #5—"Fire and Ice." #6—"Sleepaway Camp." #7—"Richard Pryor. . .Here and Now."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Under Fire." #2—"Richard Pryor. . .Here and Now."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Dec. 1: "Amityville 3-D." #2—Thru Dec. 1: "Fire and Ice"; "The Big Score."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Dec. 1: "The Dead Zone." #2—Thru Dec. 1: "A Night in Heaven." #3—Thru Dec. 1: "Richard Pryor. . .Here and Now"; "Kung Fu of the Five Hand Ninja Gang."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Big Score"; "Seven Doors of Death." #2—"Of Unknown Origin." #3—"Never Say Never Again."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Trading Places"; "48 Hrs." #2—"Sleepaway Camp." #3—"Amityville 3-D." #4—"Fire and Ice."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Educating Rita." #2—"The Big Chill."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"A Night in Heaven." #2—"Rear Window."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "The Big Chill."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Fire and Ice." #2—"Never Say Never Again." #3—"Of Unknown Origin." #4—"Sleepaway Camp."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. Program unavailable.

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru Dec. 1: "Nate and Hayes." #2—Thru Dec. 1: "A Christmas Story."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Fire and Ice."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Amityville 3-D." #2—"Of Unknown Origin." #3—"Flashdance"; "Trading Places."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "A Christmas Story."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"A Night in Heaven." #2—Thru Dec. 1: "Sleepaway Camp." #3—"Of Unknown Origin."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Dec. 1: "Sleepaway Camp"; "The Dead Zone."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Dec. 1: "All the Right Moves"; "The King of Comedy." Beg. Dec. 2: "The Dead Zone"; "The Lords of Discipline."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Dec. 1: "The Dead Zone."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Dec. 1: "The Dead Zone"; "Trading Places."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Sleepaway Camp." #2—"Of Unknown Origin."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Dec. 1: "The Dead Zone"; "Still Smokin'." Beg. Dec. 2: "All the Right Moves"; "Tough Enough."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Amityville 3-D." #2—Thru Dec. 1: "The Dead Zone."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Dec. 1: "Amityville 3-D." Beg. Dec. 2: "All the Right Moves." #2—Thru Dec. 1: "The Dead Zone."

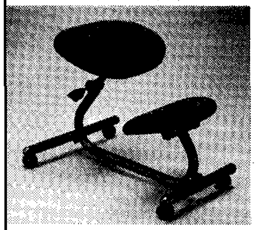
450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Dec. 1: "The Big Chill." #2—Program unavailable.

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Dec. 1: "All the Right Moves"; "Tough Enough." Beg. Dec. 2: "The Dead Zone"; "Still Smokin'."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Amityville 3-D." #2—"The Big Chill."



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501. **BALDWIN—RKO—** 223-9230. Thru Dec. 1: "A Night in Heaven."

502. **BELLEROSE—RKO—** 775-1351. Thru Nov. 29: "Risky Business." Beg. Nov. 30: "Beyond the Limit."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—"Richard Pryor. . .Here and Now." #2—Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Never Cry Wolf." #2—"Sleepaway Camp." #3—"Of Unknown Origin." #4—"A Night in Heaven." #5—"A Christmas Story."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Dec. 1: "The Dead Zone." Beg. Dec. 2: "The Osterman Weekend." #2—Thru Dec. 1: "All the Right Moves." Beg. Dec. 2: "La Traviata."

516. **FARMINGDALE—RKO—** 249-0122. Thru Nov. 29: "Risky Business." Beg. Nov. 30: "Beyond the Limit."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru Dec. 1: "A Night in Heaven."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Dec. 1: "A Christmas Story." #2—Thru Dec. 1: "Sleepaway Camp."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"The Dead Zone." #2— "Never Say Never Again." #3—"Fire and Ice."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "The Big Chill."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Rear Window." #2—"Never Say Never Again." #3—"Sleepaway Camp."

524. **HEWLETT—RKO—** 791-6768. Thru Nov. 29: "Risky Business." Beg. Nov. 30: "Beyond the Limit."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Of Unknown Origin." #2—"Sleepaway Camp."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Rear Window." **SOUTH**—"The Right Stuff."

529. **LAWRENCE—RKO—** 371-0203. #1—"The Big Score"; "Of Unknown Origin." #2—Thru Dec. 1: "A Night in Heaven." #3—"The Big Chill."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Dec. 1: "The Dead Zone." Beg. Dec. 2 (tent.): "Educating Rita." #2—Thru Dec. 1: "All the Right Moves." Beg. Dec. 2 (tent): "Making Out."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Fire and Ice." #2—"The Big Chill." #3 & #5—"Terms of Endearment." #4—"Amityville 3-D." #6—"Testament."

532. **LONG BEACH—LIDO—** 432-0056. Thru Dec. 1: "Young Warriors"; "Enter the Ninja." Beg. Dec. 2: "Sleepaway Camp."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Sleepaway Camp." #2—"Educating Rita." #3—"Amityville 3-D." #4—"A Christmas Story."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Dec. 1: "The Dead Zone." Beg. Dec. 2 (tent.): "Fanny & Alexander." #2—Thru Dec. 1: "All the Right Moves." Beg. Dec. 2 (tent.): "Rear Window."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Fire and Ice." #2—"A Christmas Story." #3—"A Night in Heaven."

537. **MANHASSET—RKO CINEMA—** 627-1300. "The Return of Martin Guerre."

540. **MASSAPEQUA—PEQUA—** 799-6464. "A Night in Heaven."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Fire and Ice." #2—"Of Unknown Origin." #3—"Rear Window." #4—"Nate and Hayes." #5—"Never Say Never Again." #6—"A Christmas Story." #7—"The Big Chill."

542. **MERRICK—GABLES—** 546-0734. #1—"Mr. Mom." #2—"Risky Business."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Amityville 3-D."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "Educating Rita."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—"Richard Pryor. . .Here and Now." #2—Program unavailable.

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Educating Rita."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Dec. 1: "All the Right Moves." Beg. Dec. 2: "Deal of the Century." #2—Thru Dec. 1: "The Dead Zone."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Amityville 3-D." #2—"The Big Chill."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "A Night in Heaven."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Fire and Ice." #2—Thru Dec. 1: "Flashdance"; "Trading Places."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Educating Rita." #2—Thru Dec. 1: "Amityville 3-D." Beg. Dec. 2: "All the Right Moves." #3—"Of Unknown Origin."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Dec. 1: "The Dead Zone." Beg. Dec. 2: "Deal of the Century."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Fire and Ice."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Never Say Never Again." #2—"Fanny & Alexander."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Experience Preferred. . .but Not Essential." #2—"The Big Chill."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Yentl."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. Temporarily closed.

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"The Big Chill." #2—"Richard Pryor. . .Here and Now." #3-"Never Say Never Again." #4—"Amityville 3-D." #5—"Never Cry Wolf." #6—"The Dead Zone." #7—"Of Unknown Origin." #8—"Terms of Endearment." #9—"A Christmas Story." #10-"The Right Stuff." #11—"Yentl."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Dec. 1: "Amityville 3-D." #2—Thru Dec. 1: "Educating Rita."

571. **WANTAGH—RKO—** 781-6969. "Fanny & Alexander."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Sleepaway Camp." #2—"Of Unknown Origin." #3—Tent.: "Amityville 3-D."

574. **WESTBURY—WESTBURY—** 333-1911. #1—"Tender Mercies." #2—Thru Dec. 1: "La Traviata." Beg. Dec. 2 (tent.): "Aida."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Sleepaway Camp."

602. **BABYLON—RKO—** 669-0700. #1—"The Big Score." #2—Thru Dec. 1: "A Night in Heaven."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru Dec. 1: "Nate and Hayes." #2—Thru Dec. 1: "A Christmas Story." #3—Thru Dec. 1: "The Dead Zone."

604. **BAY SHORE—CINEMA—** 665-1722. "Rear Window."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Of Unknown Origin." #2—"Amityville 3-D."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. "All the Right Moves."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Dec. 1: "The Dead Zone."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Dec. 1: "Richard Pryor. . .Here and Now."

615. **COMMACK—MAYFAIR—** 543-0707. "Fire and Ice."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Sleepaway Camp." #2—"Of Unknown Origin." #3—"Young Warriors"; "The Big Score." #4—"Amityville 3-D." #5—"Yentl." #6—"The Dead Zone." #7—"A Christmas Story." #8—"Never Say Never Again." #9—"Rear Window." #10—"Educating Rita."

617. **COMMACK—RKO—** 499-4545. #1—Thru Dec. 1: "A Night in Heaven." #2—"The Big Chill."

619. **CORAM—CORAM—** 698-7200. Program unavailable.

621. **CORAM—PINE—** 698-6442. #1—Thru Dec. 1: "Fire and Ice." Beg. Dec. 2: "All the Right Moves." #2—Thru Dec. 1: "A Christmas Story." Beg. Dec. 2: "The Dead Zone."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Dec. 1: "All the Right Moves."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Sleepaway Camp." #2—"Heat and Dust." #3—"Rear Window." #4—"Educating Rita." #5—"Amityville 3-D."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Dec. 1: "A Christmas Story."

627. **EAST SETAUKET—RKO FOX—** 473-2400. Thru Dec. 1: "A Night in Heaven."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Richard Pryor. . .Here and Now." #2—"The Dead Zone."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"A Christmas Story." #2—"All the Right Moves."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Never Say Never Again." #2—Thru Dec. 1: "A Christmas Story." #3—"Of Unknown Origin." #4—Thru Dec. 1: "A Night in Heaven."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Dec. 1: "Sleepaway Camp."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Dec. 1: "The Dead Zone."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Dec. 1: "Educating Rita." #2—Thru Dec. 1: "A Christmas Story." #3—Thru Dec. 1: "The Big Chill."

636. **KINGS PARK—KINGS PARK—** 269-4422. "Of Unknown Origin."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Never Cry Wolf."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Dec. 1: "The Dead Zone."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Dec. 1: "Never Say Never Again." #2—Thru Dec. 1: "All the Right Moves." #3—Thru Dec. 1: "A Christmas Story."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Sleepaway Camp." **OUTDOOR**—"Last Dance"; "48 Hrs."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Dec. 1: "Fire and Ice." #2—Thru Dec. 1: "The Dead Zone."

644. **NORTHPORT—NORTHPORT—** 261-8600. "All the Right Moves."

645. **OAKDALE—OAKDALE—** 589-8118. "The Dead Zone."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Fire and Ice." #2—"Never Say Never Again." #3—"A Night in Heaven."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—Thru Dec. 1: "Sleepaway Camp." #2—Thru Dec. 1: "48 Hrs."; "Trading Places."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Of Unknown Origin." **OUTDOOR**—"The Dead Zone"; "Venom."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Amityville 3-D." #2—"Nate and Hayes."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—"Of Unknown Origin." #2—"Educating Rita."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Nov. 29: "Risky Business." Beg. Nov. 30: "Beyond the Limit."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Dec. 1: "A Night in Heaven."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Dec. 1: "I Married a Shadow." Beg. Dec. 2: "The Night of the Shooting Stars."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Dec. 1: "The Big Chill." #2—Thru Dec. 1: "A Christmas Story." #3—Thru Dec. 1: "Educating Rita."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Of Unknown Origin."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Never Say Never Again." #2—Thru Dec. 1: "A Night in Heaven." Beg. Dec. 2 (tent.): "Educating Rita." #3—Thru Dec. 1: "A Christmas Story." Beg. Dec. 2 (tent.): "Zelig."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"The Big Chill." #2—"Amityville 3-D." #3—"Richard Pryor. . .Here and Now."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"The Dead Zone." #2—"All the Right Moves."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Dec. 1: "A Christmas Story."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Of Unknown Origin."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Dec. 1: "All the Right Moves." Beg. Dec. 2 (tent): "Risky Business."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Program unavailable.

2. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Of Unknown Origin." #2—"A Christmas Story." #3—"Heat and Dust."

3. **CROSS RIVER—CINEMA—** 763-8811. Thru Dec. 1: "The Dead Zone." Beg. Dec. 2: "All the Right Moves."

5. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Of Unknown Origin." #2—"The Return of Martin Guerre."

7. **HARRISON—SILVER SCREEN—** 835-2961. Nov. 28-39: "La Nuit de Varennes." Nov. 30-Dec. 2: "To Begin Again." Dec. 3-4: "Diner."

8. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Dec. 1: "Amityville 3-D." #2—"Educating Rita." #3—"The Big Chill." #4—"A Christmas Story."

9. **LARCHMONT—PLAYHOUSE—** 834-3001. "Educating Rita."

0. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Fire and Ice." #2—"Of Unknown Origin." #3—"Sleepaway Camp." #4—Thru Dec. 1: "A Christmas Story." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day."

1. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Big Chill." #2—Thru Dec. 1: "Never Say Never Again." Beg. Dec. 2: "Making Out."

12. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Dec. 1: "The Dead Zone." Beg. Dec. 2: "All the Right Moves."

13. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Richard Pryor. . .Here and Now." #2—Program unavailable.

14. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"The Big Score." #2—Thru Dec. 1: "A Night in Heaven." #3—Thru Dec. 1: "Kung Fu of the Five Hand Ninja Gang." #4—"Of Unknown Origin." #5—Thru Dec. 1: "Sleepaway Camp"; "Seven Doors of Death."

15. **NEW ROCHELLE—TOWN—** 632-4000. Program unavailable.

16. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Dec. 1: "A Christmas Story." #2—Program unavailable.

17. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Dec. 1: "Amityville 3-D." #2—Thru Dec. 1: "Fire and Ice." #3—Thru Dec. 1: "Sleepaway Camp." #4—Thru Dec. 1: "The Big Chill."

19. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Of Unknown Origin." #2—Thru Dec. 1: "Nate and Hayes." #3—Program unavailable. #4—"A Night in Heaven."

20. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Dec. 1: "The Dead Zone."

22. **RYE—RYE RIDGE—** 939-8177. #1—Thru Dec. 1: "Nate and Hayes." #2—Thru Dec. 1: "Amityville 3-D."

23. **SCARSDALE—FINE ARTS—** 723-6699. "Rear Window."

24. **SCARSDALE—PLAZA—** 725-0078. Thru Dec. 1: "All the Right Moves."

26. **WHITE PLAINS—COLONY—** 683-1175. Thru Dec. 1: "The Big Score."

27. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Program unavailable. #2—"Fire and Ice."

28. **WHITE PLAINS—UA CINEMA—** 946-2820. "A Night in Heaven."

30. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Yentl." #2—"A Night in Heaven."

31. **YONKERS—KENT—** 237-3440. Closed for twinning.

32. **YONKERS—MOVIELAND—** 793-0002. #1—"The Right Stuff." #2—"Never Say Never Again." #3—"The Big Chill." #4—"Fire and Ice."

33. **YONKERS—PARK HILL—** 969-4477. #1—Thru Dec. 1: "Amityville 3-D." #2—Thru Dec. 1: "Sleepaway Camp." #3—Thru Dec. 1: "Fire and Ice"; "The Big Score."

35. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Dec. 1: "A Christmas Story." #2—Thru Dec. 1: "Educating Rita."

Rockland County

44. **NANUET—ROUTE 59—** 623-3355. Thru Dec. 1: "Sleepaway Camp."

45. **NANUET—THE MOVIES—** 623-0211. #1—"Educating Rita." #2—"Rear Window." #3—"The Big Chill." #4—"The Dead Zone." #5—"Of Unknown Origin."

46. **NEW CITY—TOWN—** 634-5100. #1—"The Big Chill." #2—Program unavailable.

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Dec. 1: "A Night in Heaven." Beg. Dec. 2: "Wavelength." #2—Thru Dec. 1: "Amityville 3-D." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day."

748. **NYACK—CINEMA EAST—** 358-6631. "The Grey Fox."

751. **PEARL RIVER—CENTRAL—** 735-2530. "A Christmas Story."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "A Night in Heaven."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "All the Right Moves."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Mr. Mom."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Fire and Ice."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "A Christmas Story."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—RKO MERRITT—** 374-0026. #1—Thru Nov. 29: "Amityville 3-D." Beg. Nov. 30: "Fire and Ice." #2—"A Night in Heaven."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"A Christmas Story." #2—Thru Dec. 1: "Risky Business."

774. **DANBURY—CINE—** 743-2200. #1—"Terms of Endearment." #2—"The Big Chill." #3—"Educating Rita."

775. **DANBURY—CINEMA—** 748-2923. #1—"Fire and Ice." #2—Thru Dec. 1: "Deal of the Century."

777. **DANBURY—PALACE—** 748-7496. #1—"A Night in Heaven." #2—"Amityville 3-D." #3—"Of Unknown Origin."

778. **DARIEN—PLAYHOUSE—** 655-0100. "The Big Chill."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Of Unknown Origin." #2—"A Christmas Story."

780. **FAIRFIELD—COUNTY—** 334-1411. "Sleepaway Camp."

781. **GREENWICH—CINEMA—** 869-6030. #1—"The Return of Martin Guerre." #2—"Rear Window."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Terms of Endearment." #2—"The Big Chill." #3—"Educating Rita."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "A Christmas Story."

784. **NORWALK—CINEMA—** 838-4504. #1—"Fire and Ice." #2—"Amityville 3-D."

785. **NORWALK—NORWALK—** 866-3010. "Of Unknown Origin."

788. **SOUTH NORWALK—SONO—** 866-9202. Nov. 28-29: "Don't Look Back." Nov. 30-Dec. 2: "Turkish Delight"; "The Story of O." Dec. 3-4: "Flight of the Eagle"; "Dersu Uzala."

789. **SPRINGDALE—STATE—** 325-0250. "Never Say Never Again."

790. **STAMFORD—AVON—** 324-9205. #1—"Amityville 3-D." #2—"Sleepaway Camp."

791. **STAMFORD—CINEMA—** 324-3100. #1—"A Night in Heaven." #2—"Of Unknown Origin." #3—"A Christmas Story."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Yentl." #2—"The Right Stuff."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"A Christmas Story." #2—"The Big Chill." #3—Thru Dec. 1: "Zelig."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"The Big Chill." #2—"The Right Stuff." #3—"Educating Rita." #4—"Never Say Never Again."

796. **WESTPORT—POST—** 227-0500. "Terms of Endearment."

798. **WILTON—CINEMA—** 762-5678. "A Christmas Story."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Of Unknown Origin." #2—Thru Dec. 1: "Sleepaway Camp." #3—Thru Dec. 1: "All the Right Moves."

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MOVIES

801. HARRISON—WARNER— 482-8550. #1—"Fire and Ice." #2—Thru Dec. 1: "Mr. Mom." Beg. Dec. 2: "Making Out."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Dec. 1: "A Night in Heaven." #2—Thru Dec. 1: "A Christmas Story."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Amityville 3-D." #2—"The Big Score." #3—"Kung Fu of the Five Hand Ninja Gang."

805. JERSEY CITY—STATE— 653-5200. #1—"Sleepaway Camp." #2—Thru Dec. 1: "Fire and Ice." Beg. Dec. 2: "Dawn of the Dead"; "Mother's Day." #3—"Of Unknown Origin."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Amityville 3-D." #2—"A Night in Heaven." #3—"Fire and Ice." #4—"The Dead Zone."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Yentl." #2—"Never Say Never Again." #3—"A Christmas Story." #4—"Educating Rita." #5—"The Big Chill." #6—"Of Unknown Origin."

808. UNION CITY—CINEMA— 865-5600. Program unavailable.

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Dec. 1: "All the Right Moves"; "Things Are Tough All Over." Beg. Dec. 2: "The Osterman Weekend."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Richard Pryor. . .Here and Now."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru Dec. 1: "Nate and Hayes." #2—Thru Dec. 1: "The Big Score"; "Sleepaway Camp."

813. CEDAR GROVE—CINEMA 23— 239-1462. Tent.: "A Christmas Story."

814. EAST ORANGE—RKO HOLLYWOOD— 678-2262. "The Big Score"; "Of Unknown Origin."

815. IRVINGTON—CASTLE— 372-9324. Thru Dec. 1: "Sleepaway Camp"; "Class of '84."

816. IRVINGTON—SANFORD— 371-3998. Thru Dec. 1: "The Big Score"; "Justice of the Dragon."

817. LIVINGSTON—COLONY— 992-0800. Thru Dec. 1: "All the Right Moves."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "The Big Chill."

819. MILLBURN—RKO— 376-0800. #1—Thru Dec. 1: "A Christmas Story." #2—"Fire and Ice."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"The Return of Martin Guerre." #2—"Amityville 3-D." #3—"Rear Window."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Fire and Ice." #2—"Of Unknown Origin." #3—"All the Right Moves."

823. NEWARK—DRIVE-IN— 344-2800. Blue—"Amityville 3-D"; "First Blood." Red—Thru Dec. 1: "The Big Score"; "One Down, Two To Go." Green—"Of Unknown Origin"; "Cujo."

825. NUTLEY—FRANKLIN— 667-1777. #1—"A Christmas Story." #2—"Fire and Ice." #3—"All the Right Moves."

828. VERONA—VERONA— 239-0880. Thru Dec. 1: "The Dead Zone."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Never Say Never Again." #2—"Educating Rita." #3—"A Night in Heaven."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Dec. 1: "All the Right Moves."

841. CRANFORD—RKO— 276-9120. #1—"Educating Rita." #2—"Fire and Ice."

842. ELIZABETH—ELMORA— 352-3483. "All the Right Moves."

843. ELIZABETH—LIBERTY— 351-5140. Program unavailable.

846. LINDEN—TWIN— 925-9787. #1—Thru Dec. 1 (tent.): "All the Right Moves." #2—Thru Dec. 1 (tent.): "The Dead Zone."

848. ROSELLE PARK—PARK— 245-0358. "The Dead Zone."

849. SUMMIT—STRAND— 273-3900. Tent.: "Fanny & Alexander."

851. UNION—FIVE POINTS— 964-3466. "Of Unknown Origin."

852. UNION—LOST PICTURE SHOW— 964-4497. "The Return of Martin Guerre."

854. UNION—RKO— 686-4373. #1—Thru Dec. 1: "A Night in Heaven." #2—Thru Dec. 1: "Nate an Hayes."

857. WESTFIELD—RIALTO— 232-1288. #1—Thru Dec. 1: "Amityville 3-D." Beg. Dec. 2: "Daw of the Dead"; "Mother's Day." #2—Thru Dec. 1: "Sleepaway Camp." Beg. Dec. 2: "Wavelength." #3—"All the Right Moves."

858. WESTFIELD—TWIN— 654-4720. Program unavailable.

Bergen County

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Amityville 3-D." #2—"Richard Pryor. . .Here and Now." #3—"The Big Chill." # —"Educating Rita."

863. EMERSON—TOWN— 261-1000. "The Big Chill."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thr Dec. 1: "Amityville 3-D." #2—Thru Dec. 1: "Sleepaway Camp."

866. FAIRVIEW—TWIN— 941-2424. Program unavailable.

867. FORT LEE—LINWOOD— 944-6900. #1—"Never Say Never Again." #2—"A Christmas Story."

868. FORT LEE—SHARON— 224-0202. "A Night in Heaven."

873. OAKLAND—TWIN— 337-4478. #1—"Of Unknown Origin." #2—"Never Say Never Again.

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Dec. 1: "The Dead Zone." #2—Program unavailable.

875. PARAMUS—BERGEN MALL— 845-4449. "Testament."

876. PARAMUS—CINEMA 35— 845-5070. "Rear Window."

877. PARAMUS—DRIVE-IN— 368-1440. Thru Dec. 1: "Sleepaway Camp"; "Class of '84." Beg. Dec. 2: "Mother's Day"; "Dawn of the Dead."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Terms of Endearment." #2—"The Right Stuff." #3—"Yentl." #4—"Fire and Ice." #5—"Of Unknown Origin." #6—"Never Say Never Again.' #7—"The Big Chill."

879. PARAMUS—RKO ROUTE 17— 843-3830. Temporarily closed.

880. RAMSEY—CINEMA— 825-2090. "A Christmas Story."

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Dec. 1: "All the Right Moves." Beg. Dec. 2: "Educating Rita."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"The Big Chill." #2—Thru Dec. 1: "Nate and Hayes."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Dec. 1: "The Dead Zone." #2—Thru Dec. 1: "All the Right Moves."

887. TENAFLY—BERGEN— 567-0004. "Educating Rita."

889. WESTWOOD—PASCACK— 664-3200. "Never Say Never Again."

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TAKE OUT ORDERS

Brief Reviews

his index includes most, but not necessarily all, lms currently playing. Film titles are arranged lphabetically, and the numbers following the apsule reviews refer to the theater numbers in the rogram-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALL THE RIGHT MOVES—(1hr. 30m., '83) Tom Cruise is Stef, the high-school football star from a grimy Pennsylvania steel town, a good boy who only wants to parlay his athletic skills into a scholarship so he can get into college and get away from home, and the steel mills. The movie's message, pounded home in a hundred ways, is that boys like Stef must get out of America's declining industrial cities or else their lives will be over. The writer, Michael Kane, and the director, Michale Chapman, have made getting into college not only the key to success but the key to life. This pedestrian, unconvincing story of economic hard times takes so narrowly careerist a view of existence that it appears to have been made by a vocational-guidance counselor. Even dying cities have their charms. The filmmakers don't seem to have been curious or imaginative enough to discover what they might be. With Craig T. Nelson as the school football coach, who also wants to get out. Shot in rainy, dank, smoky Johnstown, Pennsylvania. R. 32, 97, 211, 232, 403, 436, 442, 448, 451, 513, 530, 535, 549, 554, 609, 621, 622, 629, 640, 644, 666, 700, 703, 712, 724, 754, 800, 809, 817, 822, 825, 840, 842, 846, 857, 882, 885

AMITYVILLE 3-D—(1hr. 33m., '83) A horror film about a magazine writer who comes to investigate a seance being held at the Amityville house, and discovers more than he bargained for. With Tony Roberts, Tess Harper, Candy Clark. Dir. Richard Fleischer. PG. 33, 109, 114, 118, 202, 206, 210, 212, 215, 237, 238, 307, 401, 407, 410, 413, 426, 447, 448, 500, 531, 533, 545, 550, 554, 567, 570, 573, 606, 616, 625, 651, 664, 708, 717, 722, 733, 747, 770, 777, 784, 790, 804, 806, 821, 823, 857, 862, 864

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. 6, 24, 72, 85, 92, 118, 205, 213, 223, 234, 305, 407, 414, 419, 450, 500, 521, 529, 531, 541, 550, 559, 567, 617, 635, 658, 664, 708, 711, 717, 732, 745, 746, 774, 778, 782, 793, 795, 807, 818, 862, 863, 878, 883

BIG SCORE, THE—(1hr. 25m., '83) Accused of a crime, an incorruptible narcotics cop on the Chicago police force takes on organized crime and the establishment in order to vindicate himself. With Fred Williamson, Richard Roundtree, Nancy Wilson. Dir. Fred Williamson. R. 37, 80, 98, 103, 118, 215, 219, 222, 410, 412, 529, 602, 616, 714, 726, 733, 804, 811, 814, 816, 823

BOAT PEOPLE—(1hr. 46m., '83) Reviewed in this issue. R. 86

CARMEN—(1hr. 39m., '83) A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. 55

CHRISTMAS STORY, A—(1hr., 38m., '83) A whimsical and slightly twisted comedy about a typical American family's Christmas. Based on Jean Shepherd's novel, "In God We Trust, All Others Pay Cash." With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. 14, 44, 74, 92, 105, 118, 201, 206, 212, 213, 234, 308, 403, 423, 427, 512, 518, 533, 536, 541, 567, 603, 616, 621, 626, 629, 632, 635, 640, 658, 663, 667, 702, 708, 710, 716, 735, 751, 758, 773, 779, 783, 791, 793, 798, 803, 807, 813, 819, 825, 867, 880

★ **DANTON**—(2hrs. 15m., '83) Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. R. 86

DEAD ZONE, THE—(1hr. 43m., '83) Based on a novel by Stephen King, a horror film initiated by a mysterious dizziness on a rollercoaster and developing into startling psychic powers. Dir. David Cronenberg, with Christopher Walken, Brooke Adams. R. 16, 38, 82, 84, 97, 99, 111, 118, 215, 216, 228, 303, 411, 433, 436, 437, 438, 442, 447, 448, 451, 513, 519, 530, 535, 549, 555, 567, 603, 612, 616, 621, 628, 634, 638, 643, 645, 650, 666, 703, 712, 720, 745, 806, 828, 846, 848, 874, 885

DEAL OF THE CENTURY—(1hr. 38m., '83) A satiric comedy about the international arms-sales business. With Chevy Chase, Gregory Hines, Sigourney Weaver. Dir. William Friedkin. PG. 32, 549, 555, 775

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. 20, 93, 201, 210, 232, 236, 402, 414, 530, 533, 546, 548, 554, 570, 616, 625, 635, 653, 658, 663, 708, 709, 735, 745, 774, 782, 795, 807, 830, 841, 862, 882, 887

EXPERIENCE PREFERRED...BUT NOT ESSENTIAL—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting table at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. 90, 559

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. 211, 535, 558, 571, 849

FIRE AND ICE—(1hr. 21m., '83) An animated film about the epic clash between good and evil. Dir. Ralph Bakshi. PG. 30, 70, 102, 202, 206, 212, 234, 300, 304, 401, 407, 410, 413, 420, 424, 519, 531, 536, 541, 552, 557, 615, 621, 643, 648, 710, 717, 727, 732, 733, 756, 770, 775, 784, 801, 805, 806, 819, 822, 825, 841, 878

★ **HEART LIKE A WHEEL**—(1hr. 53m., '83) Jonathan Kaplan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional drag racer, offers the most convincing picture yet of the difficulties encountered by a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its funny, clear-sighted view of people in all their strengths and limitations. Bedelia gives a tender and shrewd performance, startlingly tough at times. In our sexually retrograde cinema, a woman with pride is still something to get excited about. Co-starring Beau Bridges as Muldowney's lover, patron, and rival. 76

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. 16, 97, 625, 702

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir Godfrey Reggio, music by Philip Glass. 51

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is stolid as an actor and vocally a little too large-scale for the role. Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. 513, 574

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. **6**

NATE AND HAYES—(1hr. 40m., '83) A film about the career of Bully Hayes, a pilot in the mid-nineteenth century. With Tommy Lee Jones, Michael O'Keefe. Dir. Ferdinand Fairfax. PG. **35, 303, 423, 541, 603, 651, 719, 722, 811, 854, 883**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the one depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **9, 70, 92, 512, 567, 637**

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupee of thinning grey hair—a distinguished-gentleman's toupee. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. **22, 32, 58, 83, 92, 117, 118, 225, 402, 412, 420, 519, 523, 541, 558, 567, 616, 632, 640, 648, 663, 711, 732, 789, 795, 807, 830, 867, 873, 878, 889**

NIGHT IN HEAVEN, A—(1hr. 23m., '83) A married college instructor becomes romantically involved with one of her students who moonlights as a male exotic dancer. With Lesley Ann Warren, Christopher Atkins, Robert Logan. Dir. John Avildsen. R. **32, 54, 105, 109, 114, 115, 201, 203, 234, 306, 403, 411, 418, 428, 501, 512, 517, 529, 536, 540, 551, 602, 617, 627, 632, 648, 655, 663, 714, 719, 728, 730, 747, 752, 770, 777, 791, 803, 806, 830, 854, 868**

OF UNKNOWN ORIGIN—(1hr. 28m., '83) A brownstone is invaded by a mysterious force. With Peter Weller, Jennifer Dale, Lawrence Dane. Dir. George P. Cosmatos. R. **4, 25, 41, 58, 83, 97, 98, 106, 109, 110, 111, 115, 118, 201, 210, 220, 235, 237, 300, 305, 401, 403, 407, 412, 420, 426, 428, 439, 512, 526, 529, 541, 554, 567, 573, 606, 616, 632, 636, 650, 653, 662, 668, 702, 705, 710, 714, 719, 745, 777, 779, 785, 791, 800, 805, 807, 814, 822, 823, 851, 873, 878**

OSTERMAN WEEKEND, THE—(1hr. 42m., '83) The latest Sam Peckinpah film is so convoluted in structure and private in meaning that you may enjoy individual sequences and yet be completely baffled by the film as a whole. John Hurt stars as a CIA man working for Burt Lancaster, head of the agency, in a plan to trap three alleged Soviet agents (Chris Sarandon, Craig T. Nelson, and Dennis Hopper) at the home of their friend, a TV investigative reporter played by Rutger Hauer. The movie is all about screwing the people you are working for before they can screw you, and can be taken as a parable of the fate of a film director working for studio bosses indifferent to his real abilities and interests. The Peckinpah parable is all very well—the movie still doesn't make sense on the literal level. There are, nevertheless, a variety of exciting, brilliantly directed action sequences that only Peckinpah could have brought off. Written by Alan Sharp, adapting a novel by Robert Ludlum. **32, 513, 809**

PASSION—(1hr. 27m., '83) Strange, irritating, but often amusing and beautiful to look at. In Jean-Luc Godard's latest, a Polish director (Jerzy Radziwilowicz) is making a film in Switzerland that consists of recreating famous paintings by Rembrandt, Goya, and others; meanwhile, chaotic life swirls around the set—the Italian backers break in, jabbering furiously; women in the Swiss city become involved with the director; a factory owner battles with his workers. The hifalutin' artiness of the *tableaux vivants* are set off by the silent-comedy messiness of the rest of life. With Hanna Schygulla and Isabelle Huppert, both wonderful, and Michel Piccoli (as the factory owner), running around with a rose stem in his mouth. R. **88**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86**

RETURN ENGAGEMENT—(1hr. 30m., '83) An hilarious and often shocking documentary following eight days in the lives of G. Gordon Liddy and Dr. Timothy Leary. Dir. Alan Rudolph. **90**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **14, 73, 231, 537, 705, 781, 821, 852**

★**RICHARD PRYOR...HERE AND NOW**—(1hr. 34m., '83) The third in Richard Pryor's series of live-in-concert films is not as good as the first two, but who cares? Even when he's not at his best, or when he's doing variations on bits he's done many times before, he's superlatively gifted and intelligent and incredibly quick to meet challenges from the audience or respond to tiny alterations in the mood of the evening. What he's giving us now are the aftershocks from abruptly terminating more than twenty years of drinking and dope. He must be the least hypocritical temperence lecturer of all time—he can convince you beyond doubt that he knows the pleasures of the stuff. But he knows its terrors too. In the two most brilliantly sustained routines of the movie, he impersonates an alcoholic trying to "explain" something to the police and a junkie justifying himself before the world at the point of death. At his greatest, Pryor brings comedy to that point of sadness where it becomes almost unbearable. **24, 33, 80, 99, 115, 118, 205, 215, 220, 223, 407, 408, 411, 503, 547, 567, 613, 628, 664, 713, 810, 862**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or la guish in dark corners. Despite all of the shenanigan the performances are generally remarkable, esp cially Ed Harris as an ambivalently patriotic and sel promoting John Glenn and Dennis Quaid as th cocky but irresistible Gordon Cooper. On the oth hand, Sam Shepard, playing ace test pilot Chuc Yeager, the chief exemplar of "the right stuff," is s consciously "mythic" that he seems a parody of som thing. Special effects by Jordan Belson. **21, 37, 7 528, 567, 732, 792, 795, 878**

RISKY BUSINESS—(1hr. 38m., '83) Rebecca D Mornay, as a sexy call girl with a heart of stone, is th only good thing about this Paul Brickman movie, i which a nice Midwestern boy (Tom Cruise) loses hi virginity and strikes it rich by converting his parent house into a brothel while they're away. Withou irony or humor, the film avoids a detailed study c character or a criticism of social values for a cut benign look at sex-as-free-enterprise. R. **32, 104 233, 502, 516, 524, 542, 654, 700, 773**

SLEEPAWAY CAMP—(1hr. 29m., '83) Kids are being mysteriously murdered at a summer camp. Wit Mike Kellin, Paul DeAngelo. Dir. Robert Hiltzik. R **41, 46, 78, 104, 109, 114, 117, 118, 201, 203, 214 220, 235, 237, 307, 401, 407, 413, 420, 428, 433 439, 512, 518, 523, 526, 532, 533, 573, 601, 616 625, 633, 642, 649, 710, 714, 717, 733, 744, 780 790, 800, 805, 811, 815, 857, 864, 877**

STAR 80—(1hr. 44m., '83) A cold, bitter, disguste unilluminating account of the miserable career an ghastly death of *Playboy* centerfold Dorothy Stratten who was murdered by her estranged husband, th small-time Vancouver hustler Paul Snider on Augus 14, 1980. Bob Fosse, who wrote the screenpla (adapting Teresa Carpenter's *Village Voice* cove story, "Death of a Playmate") as well as directed hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest* These people are beneath him, and they're suppose to be beneath us too. But that kind of disdain is self defeating for a dramatist. Eric Roberts, trying to hard as Snider, opens his mouth wide and speak every line in a clogged, slowed-down voice—it's as i thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. **61, 62**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies.* With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **574**

TERMS OF ENDEARMENT—(2hrs. 10m., '83) Reviewed in this issue. PG. **31, 60, 531, 567, 774, 782, 796, 878**

TESTAMENT—(1hr. 29m., '83) The sort of excruciatingly well-meaning film one had hoped never to see—a movie in perfect taste about the end of the world. A nuclear war has been fought and America has been destroyed. But somewhere north of San Francisco a small town holds out, cut off from other survivors, bravely waiting for death by radiation poisoning. Jane Alexander, housewife and mother, holds everything together, maintaining her dignity as her children die off, one by one. The movie is so noble, so discreet, and so miserably unimaginative it makes you want to scream in boredom and irritation. The whole point about nuclear holocaust is that it wipes out the significance of any individual's death. To assert the opposite by reducing the apocalypse to the fate of a single, loving family is simply to avoid the staggering difficulties of saying anything interesting about an unprecedented human situation. Partially funded by public television's *American Playhouse.* Written by John Sacret Young, from a story by Carol Amen. Directed by documentary filmmaker Lynne Dittman. PG. **50, 531, 875**

★ **UNDER FIRE**—(2hrs. 8m., '83) The most exciting and entertaining American political melodrama in years. Nick Nolte has the pivotal role as a reckless, talented, but basically apolitical photojournalist who falls in love with the Sandanistas in Nicaragua in 1979 and agrees to fake a photograph in order to help "*la revolución.*" This act, which the film solidly endorses, is morally dubious and not dramatized clearly enough. But everything else in the movie is terrific. The director, Roger Spottiswoode, has captured the squalor and violence of civil wars; the cinematographer, John Alcott, working with filters, has made the clouds heavy purplish-black, the greens lush and dark. *Under Fire,* a superb piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. Also starring Joanna Cassidy as a radio correspondent who gently sheds her longtime lover, a *Time* magazine reporter, played by Gene Hackman, and takes up with the photographer. Jean-Louis Trintignant is on hand as a charming but sinister French C.I.A. operative, and the brilliant Ed Harris pops up as a mercenary who keeps killing people—a moral imbecile who doesn't even know what side he's fighting on. Screenplay by Ron Shelton and Clayton Frohman. R. **16, 24, 36, 72, 93, 408**

WILD STYLE—(1hr. 22m., '83) A graffiti artist is introduced to the chic Manhattan art world. With Lee Quinones, Patty Astor. Dir. Charlie Ahearn. **38**

★ **YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit: Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **45, 562, 567, 616, 730, 792, 807, 878**

★ **ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **11, 236, 663, 793**

Revivals

BARRY LYNDON—(3hrs. 4m., '75) One of the most beautiful and boring films ever made, based on the Thackeray novel. It's almost worth seeing for the scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. **13, 96**

BREAD AND CHOCOLATE—(1hr. 56m., '78) In Italian, Eng. subtitles. A poignant comedy about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. The movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short. With Nino Manfredi and Anna Karina. Dir. Franco Brusati. **2, 95**

CELINE AND JULIE GO BOATING—(3hrs. 13m., '78) In French, Eng. subtitles. A long, slow-moving, bizarre, and fascinating events are taking place. With Juliet Berto, Dominique Labourier, Bulle Ogier and Marie-France Pisier. Dir. Jacques Rivette. **96**

DAWN OF THE DEAD—(2hrs. 5m., '79) More or less a sequel to George Romero's cult-classic horror film, *Night of the Living Dead.* This time the ghouls invade a huge shopping mall and are killed by the dozen on a non-stop turkey shoot. Some have interpreted the film as a satire on American consumerism, which is straining a bit. **41, 46, 78, 117, 201, 206, 210, 401, 403, 710, 747, 805, 857, 877**

DERSU UZALA—(2hrs. 20m., '75) In Russian, Eng. subtitles. A film by an old man (Akira Kurosawa) about an old man. Set in czarist Russia, it is, in its own way, an adventure saga. An expedition of trappers is lucky enough to stumble onto and employ as its guide the old trapper Dersu. Kurosawa has captured the terrain in vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. **788**

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. **39**

DON GIOVANNI—(3hrs. 5m., intermission, '79) In Italian, Eng. subtitles. Joseph Losey's film of the Mozart opera features a wretchedly unattractive Don (Ruggero Raimondi), a beautiful but inappropriate Italian setting, and mean-spirited direction which only Mozart's opera could survive. **2**

HAROLD AND MAUDE—(1hr. 31m., '71) A rich youth finds momentary happiness with an 80-year-old lady. There are a series of funny sick-humor gags, like faked suicides, but the set-up is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. **39**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **10**

IN THE REALM OF THE SENSES—(1hr. 55m., '77) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the riduculous. **5**

JABBERWOCKY—(1hr. 40m., '77) An obnoxious Middle Ages satire by the Monty Python group. A cloddish hero fights a monster terrorizing the land. Sometimes hilarious; often just painfully infantile. With Michael Palin. Dir. Terry Gilliam. **39**

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **39**

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. A gorgeous couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig. Dir. Alain Resnais. **10, 96**

LOULOU—(1hr. 50m., '80) In French, Eng. subtitles. An upper-class Parisienne (Isabelle Huppert) leaves her sweaty, anxious, jealous husband (Guy Marchand) and moves in with a leather-jacketed stud, known affectionately by his women friends as Loulou (Gérard Depardieu). Director Maurice Pialat shoots the romance in a dark, cramped, morose Paris of alleys, bars, and tiny hotel bedrooms. The movie has its moodily erotic satisfactions but it lacks definition and variety. The world of Loulou and his friends is extremely limited, and the movie is, too. **2**

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. **7**

OVER THE EDGE—(1hr. 35m., '79) A fascinating mix of teen-exploitation movie and sociological tract directed by Jonathan Kaplan. Set in a half-finished condo-development plunked down in the middle of nowhere, the movie is about white middle-class kids who have their parents' love, their own rooms, stereos, and color TV's, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, stoned or smashed much of the time. Casually, without shame or fear, they begin to vandalize the school and houses. With Michael Kramer and Matt Dillon. **11**

PEPPERMINT SODA—(1hr. 37m., '79) In French, Eng. subtitles. An account of growing up in Paris in the early sixties, all vignettes but consistently fresh. Writer-director Diane Kurys (it's her first film) has a lovely light touch and is terrific on rivalry between teenage sisters. With Eleanor Klarwein and Odile Michel. **2**

POLYESTER—(1hr. 26m., '81) A work by John Waters, Baltimore auteur, that is partly calculated outrage, partly low-camp fermentation of soap opera and old Susan Hayward movies. The 300-pound transvestite Divine is a Baltimore housewife with an errant husband, a moaning, punk-psychotic son who stomps on people's feet, and a daughter pregnant by a repulsive teen glue-sniffer. All this camp sordidness is funny in a nagging way—but not nearly funny enough to make up for the ugly color, the screeching actors. Featuring "Odorama"—a cardboard that yields delectable odors when scratched. **13**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 57, 88, 206, 210, 306, 418, 523, 528, 535, 541, 604, 616, 625, 723, 745, 781, 821, 876**

SCANNERS—(1hr. 44m., '81) David Cronenberg's horror film is about people who can destroy other people—give them fits, make their heads explode—by sheer mental power. These "scanners" are trying to take over the world, but one virtuous scanner (Stephen Lack) is trying to stop them. Cronenberg seems to be ripping off Brian De Palma's *The Fury* without De Palma's visual flare and wit. The special effects are exciting, but the movie is buried too deep in genre nonsense to be much good. With Patrick McGoohan and Jennifer O'Neill **97**

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. **96**

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **7**

TESS—(2hrs. 50m., '80) Roman Polanski's adaptation of Thomas Hardy's Victorian novel *Tess of the D'Urbervilles* is extraordinarily well crafted but a little too placid. Polanski gets Hardy's feeling for the Dorset countryside and lifestyles, but misses the anguish seething under the surface. As the proud, tragic Tess, Nastassia Kinski is as beautiful as the young Ingrid Bergman, but there's very little modulation from one mood to the next. With Leigh Lawson and Peter Firth. Exquisite cinematography by Ghislain Cloquet and Geoffrey Unsworth. **96**

TO HAVE AND HAVE NOT—(1hr. 40m., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet.* Dir. Howard Hawks. **10**

VOYAGE EN DOUCE—(1hr. 37m., '81) In French, Eng. subtitles. This female buddy-buddy movie, starring Dominique Sanda and Geraldine Chaplin, is almost suffocatingly precious, giggly and inane. The women undress, flirt, but then do nothing. They tell grave stories and then admit that they made them up. The director, Michel Deville, seems to be amusing himself with a male fantasy of what women do and say when there are no men around. **2**

WUTHERING HEIGHTS—(1hr. 43m., '39) The classic, hauntingly lovely film adaptation of Emily Brontë's Gothic romance set on the Yorkshire moors. With Merle Oberon, Laurence Olivier and Geraldine Fitzgerald. Dir. William Wyler. **89**

ZARDOZ—(1hr. 45m., '74) A science-fiction fantasy set in the year 2293. This elaborate production tells about a man taught to kill who stows away in a godlike stone head and is transported to an isolated commune. A nice try, but basically for kids. With Sean Connery. Dir. John Boorman. **13**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, November 28

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Previews now prior to a 12/4 opening. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards.

THE GLASS MENAGERIE—Jessica Tandy and Amanda Plummer star in a revival of Tennessee William's play; directed by John Dexter. Also in the cast are John Heard and Bruce Davison. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. Previews now prior to a 12/1 opening. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Previewing now. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, all $27.50 (except Sat. eve. which is $30). All previews are $21 (except Sat. eve. which is $24). **Circle in the Square,** 1633 Bdway (581-3270). All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger; directed by Vivian Matalon. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer. Previews now prior to a 12/8 opening. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

Thursday, December 1

PEG—Peggy Lee stars in a musical described as a memoir detailing her early childhood in North Dakota through her adult years. Book by Ms. Lee and William Luce; music by Paul Horner; directed by Robert Drivas. Previews begin 12/1 prior to a 12/14 opening. Mon.-Sat. at 8, $30-$40; Sat. at 2, $27-$37.50; Wed. at 2, $22.50-$32.50. **Lunt/Fontanne Theater,** 205 W. 46th St. (586-5555). 2 hrs. All major credit cards.

Friday, December 2

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. Previews begin 12/2 prior to a 12/11 opening. Mon.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards.

Now Playing

AMEN CORNER—Rhetta Hughes stars in a musical based on James Baldwin's book about a woman who becomes a preacher in Harlem in order to earn a living; directed by Philip Rose; music by Garry Sherman; lyrics by Peter Udell. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $20-$30. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 20 min. All major credit cards.

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 12/17. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic abou producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

MARILYN—*An American Fable.* A new musica about the life and times of Marilyn Monroe, with book by Patricia Michaels, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalheimer. Alyson Reed and Scott Bakula are seen in the roles of Marilyn Monroe and Joe Di Maggio. Mon.-Sat. at 8, $30-$45; Sat. at 2, $25-$40; Wed. at 2, $20-$35. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. Major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Colleen Dewhurst, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40;

Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

ND A NIGHTINGALE SANG—C. P. Taylor's comedy concerning a family in the north of England during WW II; directed by Terry Kinney. Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BABY WITH THE BATHWATER—Christopher Durang's play *about a woman who wants to be either a* good mother or a best-selling novelist; directed by Jerry Zaks. With Kate McGregor-Stewart, W.H. Macy, Leslie Geraci, and Christine Estabrook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Playwrights Horizons Studio Theater,** 416 W. 42nd (279-4200).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BHUTAN—Jane Stanton Hitchcock's comedy about two couples making a pilgrimage to a Buddhist shrine in the Himalayas; directed by John Bird. Wed. & Thurs. at 8, Sun. at 7 Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $10-$12.50. **South St. Theater,** 424 W. 42nd (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind *boyfriend, both living with her,* separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

GREATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. *at 8, Sun. at 7,* Fri. at 8, *Sat. at* 7 & 10, Sun. at 3; $16-$18; thru 12/31. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sun. at 2; Sun. at 5:30; Wed. at 8, & Sat. at 8:30; $12.50-$19.50; thru 12/26. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Cynthia Dozier; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

THE LADY AND THE CLARINET—Stockard Channing stars in a Michael Cristofer play about a woman who hires a clarinetist (Jay Dryer) to play at a dinner she has prepared for two; directed by Gordon Davidson. With Kevin Geer, Paul Rudd, and Josef Sommer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $19.50-$24.50. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

LEFTOVERS—Improvisational theatre piece written, staged, *and performed by* Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Astor Place Theater,** 434 Lafayette St. (254-4370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, *enacted kinetically by Martin Robinson and vo*cally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MASTER BUILDER—Henrik Ibsen's flawless 94-year-old masterpiece about the ruthless builder who will sacrifice everything for the sake of his ambition; soundly and respectfully directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; $18-$22; thru 12/4. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

NUDE WITH VIOLIN—Revival of the Noel Coward comedy about a bunch of characters who hang around a Parisian painter's studio. With Gavin Troster, Janet Hayes Walker, Edward Conery. Tues.-Sat. at 8, Sat. & Sun. at 3; thru 12/4; $8 (no perf. 11/29, 30, 12/1). **York Theater,** 2 E. 90th (534-5366).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

A PRIVATE VIEW—Vaclav Havel's autobiographical work wherein the Czech playwright dramatizes his struggle for human rights in an oppressive political system; directed by Lee Grant. With Stephen Keep, Barton Heyman, Nicholas Hormann, Richard Jordan, and Concetta Tomei. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18. **Public Theater,** 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30; thru 1/8/84. **Playhouse 91, 316 E. 91st** (831-2000).

SAMUEL BECKETT'S COMPANY—The New York Shakespeare Festival/Mabou Mines production, adapted from the book, is performed as a monologue in three voices, conceived and directed by Honora Fergusson and Frederick Neumann, and starring Mr. Neumann. Tues.-Sun. at 8, Sun. at 3; $18-$8; thru 12/4. **Public/Other Stage,** 425 Lafayette St. (598-7150).

SECOND LADY—A one-woman show starring Judith Ivey, chronicling the breakdown of the wife of a pres*idential candidate as she delivers a speech before the* League of Women Voters; directed by Carey Perloff. Sun. at 2 & 5; Mon., Tues., Fri. & Sat. at 8; $12; thru 11/28. **Production Company,** 15 W. 28th (686-1470).

SECRET HONOR—or *Last Testament of Richard M. Nixon,* a drama by Donald Freed and Arnold Stone, with Philip Baker Hall in the lead role; directed by Robert Harders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.50-$18.50. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice,* both by the gifted young Chinese-American playwright David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 12/11. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, *directed by Robert Livingston; with Margaret Whit*ing, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars as the famous actress, and Russell Nype plays her father, Congressman Bankhead, *in this musical of her life and times;* directed by David Holdgrive. Arthur Siegel wrote the music, Tony Lang wrote the book, Mae Richard is the lyricist. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $25. **Westside Arts,** 407 W. 43rd (541-8394).

TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WEDNESDAY—Sada Thompson stars in Julia Kearsley's story of a middle-aged mother in the English midlands raising two children, a 19-year-old daughter, and a troubled 15-year-old son; with Mia Dillon, John Bowman, and John Cunningham; directed by Geraldine Fitzgerald. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 & 7; $10-$12. **Hudson Guild Theater,** 441 W. 26th (760-9810).

Theater Companies

AMERICAN JEWISH THEATER—From 12/3, in the Studio Theater, John Van Druten's *I Am a Camera,* based upon Christopher Isherwood's *The Berlin Stories;* directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 1/22. **92nd St. Y,** 92nd & Lexington (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love,* with Kathy Baker, Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Circle Rep,** 99 Seventh Ave. So. (924-7100). Chekhov's *The Sea Gull,* with Richard Thomas, Judd Hirsch, Barbara Cason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$25; thru 12/31. **American Place Theater,** 111 W. 46th (730-9393). From 11/30, moves to **Douglas Fairbanks Theater,** 432 W. 42nd St. (279-4200).

CITY STAGE COMPANY—*Faust,* parts I & II, in repertory with *Big and Little/Scenes* thru 12/11. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15. **CSC,** 136 E. 13th St. (677-4210).

CLASSIC THEATER—*The Life I Gave You,* Luigi Pirandello's play written for Eleanora Duse (who did not live to perform it); directed by Maurice Edwards. Wed.-Sun.; $6; thru 12/11. **Theater,** 114 W. 14th St. (929-8033).

COCTEAU REPERTORY—George Farquhar's early Restoration comedy, *The Beaux' Stratagem* in rotating repertory with Robert Patrick's *Judas* for an open run. From 12/3, Shakespeare's *King John* enters the repertory. Thurs.-Sat. at 8, Sun. at 3; $8.50. **Theater,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—A revival of Oliver Hailey's *For the Use of the Hall, a comedy about a* group of losers at a Long Island summer house in the middle of winter. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 12/1-18. **Theatre,** 310 Riverside Drive, entrance on 103rd (663-2057).

JEWISH REPERTORY THEATRE—Donald Margulies's *Gifted Children,* about an upper West Side eccentric whose daughter and artist boyfriend arrive on an unexpectic visit; with Zohra Lampert, Dinah Manoff, and Ben Ziegler; directed by Joan Vail Thorne. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11-$14; thru 12/25. **Theater, 344 E. 14th St.** (674-7200).

LA MAMA E.T.C.—Dario D'Ambrosi's *The Buzzing of Flies* is an experimental work that takes place in a resort/asylum where people go to free themselves from everyday cares; with Raymond Kurdziel, the author, Craig Brodie, and Marcela Osorio Mendez; directed by T. Riccio. Wed.-Sun.; $6-$8; thru 12/4. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Dana Coen's *Sympathy,* a tale of a family sitting shiva, set in the Long Island living room of a young widow; directed by Steve Albrezzi. With Laurie Heineman and Bernard Barrow. Wed.-Sat. at 8, Sun. at 3; $8; thru 12/4. **Lion Theater,** 422 W. 42nd, 3rd floor (239-0827).

NEGRO ENSEMBLE COMPANY—*Puppetplay,* by Pearl Cleague, is the first play of the company's 17th season. Phylicia Ayers-Allen and Seret Scott star as two women who derive emotional security and personal comfort from a life-size puppet; directed by Clinton Turner Davis. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7:00; $12-$17; thru 12/18. **Theatre Four,** 424 W. 55th (664-0901).

NEIGHBORHOOD GROUP THEATER—"Sexual Manners," two one-act plays directed by Kathryn Ballou. August Strindberg's *Playing With Fire* with Tyrone Power Jr., Bader Howar, and Mart McChesney; also Frank Gagliano's *The Commedia World of Lafcadio B.* with Lee Elkins, Gail Bearden, and Bob Mosley. Wed.-Sun. at 8. $6. **Neighborhood Playhouse,** 420 W. 42nd St., top floor (279-4200).

N.Y. ART THEATRE—William S. Burrough's *Naked Lunch* and F. Scott Fitzgerald's *The Basil and Josephine Stories;* both adapted and directed by Donald Sanders. 12/3, 15 at 8, 12/10 at 8 & 10, 12/17 at 10 for *Naked Lunch.* 12/1, 2, 3, 8 & 9, 16 & 17 at 8 for *Basil* etc. $10. **Institute,** 116 E. 14th St. (228-1470).

NUESTRO TEATRO—Rene Marques's *Los Soles Truncos,* in repertory with Federico Garcia Lorca's *La Casa de Bernarda Alba;* in Spanish; directed by Luz Castanos. Fri. & Sat. at 8, Sun. at 3; thru December. **St. John's in the Village,** 224 Waverly Pl. (675-6742).

PLAYWRIGHTS HORIZONS—Mainstage: Wendy Wasserstein's comedy, *Isn't It Romantic,* with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. Story is about two contemporary New York women struggling with love and career; directed by Gerald Gutierrez. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15-$18; from 11/30. **Theater,** 416 W. 42nd (564-1235).

PLAYWRIGHTS PREVIEW PRODUCTIONS—Barry Corbin's *Throckmorton, TX, 76083* is part of a double bill, deals with small-town Texas life, and is directed by Joe Nunnaly. The curtain opener is David Mamet's *The Sermon, about a clergyman wrestling* with modern morality, directed by Larry Conroy. Wed.-Sat. at 8, Sun. at 3 & 7; $8; thru 12/11 (no perf. 12/10). **Hartley House,** 413 W. 46th (289-2168).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Amandeo Vives's zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in rotating repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*The Tempest,* with Bertram Ross as Prospero, and a cast of 19 actors; directed by Robert Mooney. Wed.-Sun. at 8, Sat. at 2; thru 12/11. **Center,** 86th St. & Amsterdam Ave. (877-6810).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters,* Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

SOHO REPERTORY—Ingmar Bergman's *The Wood Painting* and Gertrude Stein's *Yes Is for a Very Young Man.* Thurs., Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; 12/1-4. Then 12/8-12, Kenneth Koch's *Bertha, Queen of Norway* and John Arden's *The Business of Good Government* enter the repertory. **Theater, 19 Mercer St. (925-2588).**

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Thurs. & Fri. at 9:30, Sun. at 7:30: Israel Horovitz's *Line.* Mon. at 9:30, Thurs. at 7:30, Ren Draya's *The Mothers.* Tues. & Wed. at 7:30, Sat. at 5: Edward Portnoy's *In the Waiting Place.* Fri. & Sat. at 7:30, Sun. at 5: *Make the Music Happen Again,* musical by Tim Minikel & Bob Solomon. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12/84; $6. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE BEAT GOES ON—Musical revue creating a variety of styles from the era that saw pop music blossom; from folk to funk. Performed by a company of eight singers, backed by a rhythm section, directed by Michael O'Flaherty; conceived by O'Flaherty and Peter Gloo. Fri. at 10:30; Sat. at 8 & 10:30. **The Silver Lining,** 349 W. 46th (245-5100).

'BYE—Robert Liebowitz's play about a Brooklyn family and their struggles to communicate with one another. With Oscar Stokes, Marianne McNamara, Dorothy Hall, John Dinello, Susan Solow, and Francis Callahan. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 12/11. **18th St. Playhouse,** 145 W. 18th St. (666-8417).

CLEANING UP—Shellen Lubin in a one-woman show taken from pieces which she has written; directed by Sandy Elliott. 11/29 & 30, 12/6, 7, 14-16 at 8; 12/17 at 8 & 11:15, 12/18 at 5 & 8; $10. **PSW Studio,** 243 W. 55th (864-2380).

CLUB TED—Musical comedy by Jay Martel and Tim Hill, dealing with a resort where guests compete with a death squad for the use of the tennis courts; directed by Susan Schneider. Thurs.-Sat. at 8; $7.50; thru 12/17. **Westbeth Theater,** 151 Bank St. (691-2272).

CROSSFIRE—Theodore Faro Gross's mystery about the unmasking of heroism in Vietnam and at home; directed by Max Meyer. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3; $10; thru 12/18. **INTAR,** 420 W. 42nd (245-2489).

DISPATCHES FROM HELL—*A Holocaust Triptych,* Melvin Cooperman's play; directed by Ken Lowstetter. Tues.-Sat. at 8, Sat. & Sun. at 3; $6-$8; 11/29-12/17. **Actors Outlet Theater,** 120 W. 28th St. (869-3981).

DON JUAN POR LOS SIGLOS DE LOS SIGLOS—Adapted and directed by Angel Gil Orrios from the plays of Zorrilla, Madariaga, and Grau about the Don down through the ages; in Spanish. Fri. & Sat. at 8, Sun. at 7; $5; thru 12/18. **International Arts Theater,** 9 E. 16th (242-9861).

DOUBLE BILL—A.M. Barlow's *Dance to the El* and *The Bicycle Riders;* directed by the author; with Helaine Hunter, Sam McMurray, Peter Marklin, and Mimi Turque. Wed.-Sat. at 8; 11/30-12/17; Sun. mats. at 3; $6. **New Vic Theater,** 219 Second Ave. (929-3567).

DOUBLE BILL—Douglas Mendini's *Katharine the Great,* and David Martin's *Hell's Pavement;* directed by Louis Troisi and Ed Betlow respectively. Both plays deal with man's inability to connect with reality and responsibility. Wed.-Sat. at 8; $8; thru 12/3. **Storefront Blitz,** 506 W. 42nd (244-3575).

DOUBLE FAULT—Five one-acters by new playwrights, dealing with conflicting family relationships and changing sexual values; directed by Ann Raychel, Solange Marsin, and Dario Cipani. 12/1-4, 12/8-11 at 8; $8. **Theatre Studio,** 750 Eighth Ave. (730-0235).

DROP IN ANYTIME—Constantine Seredin's comedy, directed by Joseph Janeti. Wed.-Sat. at 8; $5; 11/30-12/24. **A.T.A. Theater,** 314 W. 54th St. (869-3981).

ENDGAME—Samuel Beckett's jab at life; directed by Jim Sheridan; with Neil Vipond, John Bennes, Thomas Delaney, and Terry Donnelly. Thurs.-Sat. at 8 Sun. at 3; $6-$8; thru 12/11. **Irish Arts Center,** 553 W. 51st (757-3318).

FIRST TIME ANYWHERE!—A play by Leo Meyer about the great Barnum, starring Ted van Griethuysen. Tues.-Sat. at 8; $8; thru 12/3. **Theatre Off Park,** 28 E. 35th (679-5684).

FIVE SHORT PLAYS—Hank Kimmel's *Double Fault;* Karen Klami's *The Knocking;* Alberto Isaac's *Coda;* Francine Storey's *The Dregs of You;* Marcia Haufrecht's *The Hallway.* Thurs.-Sun. at 8; $8; 12/1-18. **Theatre Studio,** 750 Eighth Ave. (730-0235).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HOLLYWOOD HELL—(*Or Cute Doesn't Age Well*) Michael Musto's comedy starring Crystal Field, directed by John Albano, about the rise and fall of an actress. Tues.-Sun. at 11; $4; thru 12/4. **Theater for the New City,** 162 Second Ave. (254-1109).

HOSTAGES—Mary Guzzy's play about resulting conflicts after an adventuresome couple kidnaps a surprised victim; directed by Melody Brooks. 11/27-30, 12/4-7 at 8; $8. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

I JUST LOVE YOU, HARRY SMYTHE THE THIRD—Ken Charles's play dealing with gays as just people; directed by Ric Russell. Thurs.-Sat. at 8; from 12/2. **Cash Performance Space,** 10 E. 18th (279-4200).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7; thru January. **Theater Eleven,** 16 W. 22nd (475-4975).

THE JUNGLE—Adaptation of Upton Sinclair's muckraking novel about labor practices in Chicago at the turn of the century; directed by James Niesen. Wed.-Sat. at 8, Sun. at 3 & 7; $8; thru 12/18. **Nameless Theater,** 125 W. 22nd (666-7856).

LEAD US NOT INTO PENN STATION BUT DELIVER US FROM EVIL—Two bag ladies struggle to survive on the streets of New York; directed by Charles L. Moore. Wed.-Sun. at 8; $10. Courtyard Playhouse, 39 Grove St. (620-7110).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

THE MAN WHO NEVER DIED—Barrie Stavis's play concerns the labor leaders who risked everything to make a better life for all the workers of the world; directed by Anne B. Wyma. 12/7-9, 14-16 at 8; $5. **Barney Auditorium,** 26-36 Stuyvesant St. (365-5493).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; $8; thru 1/21/84. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

THE MOST POWERFUL PIECE—Steven Nelson's play about sex, chess, and the end of the world; directed by Dale Merchant. Thurs.-Sun. at 8, 12/1-18; $6. **N.Y.T.E.,** 62 E. 4th St. (477-4120).

MUD—Maria Irene Fornes's play about three people living well below the poverty line and out of touch with the society around them; directed by the author. Thurs.-Sun. at 8; $4; thru 12/11. **Theater for the New City,** 162 Second Ave. (580-9548).

NOVEMBER SOUL—*The Odyssey of Young Herman Melville.* A one-man show, adapted and performed by Michael Finnerty; directed by Anthony Alicata. Thru 12/4; $5-$7. **TOMI Theater,** 23 W. 73rd (678-7470).

ON TOUR—Jean Nuchtern's play is set onstage and backstage in a London theater where an American modern dance group is performing; directed by Ann MacMillan. With David Armstrong, Ilene Strickler, Ray Collins, Julie Ruth, Franz Robinson, and Meryl Goodfader. 12/2 & 3 at 8; 12/4 at 3; 12/7-10 at 8; 12/11 at 3 & 7:30; $6. **Actors and Directors Theater,** 410 W. 42nd (594-2370).

PAHOKEE BEACH—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan. Tues.-Sat. at 8, Sun. at 3; $5. **Playhouse 46, 423 W** 46th (245-3829).

PERICLES, PRINCE OF TYRE—John Patrick Hu ley has the title role in Shakespeare's late comedy romance; directed by Jon Teta, original music b Richard Atkins, with a cast of 30 actors, dancer acrobats, mimes, and musicians. Thurs.-Sat. at 8, Sun at 2; $6; thru 12/11. **Ohio Space,** 59 Greene S (226-7341).

THE PIANO WOMAN—Juan Guerra's comic dram about a reclusive concert pianist still preparing fo her first concert after 50 years; directed by the author. Mon.-Wed. at 8; $5. **Prometheus,** 239 E. 5th S (477-8689).

ROBINSON'S MYSTERIES—Richard Robinson' evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. a 8:30; $7.50. **Houdini Theater,** 1026 Third Ave (472-1228).

RUBBINGS & STRIKES!—Two one-acters by Mar St. Germain; directed by E. M. Christian. The firs deals with the injustice of death, the second is abou a women's amateur softball team. 11/28-30 at 4 Free. **Lincoln Center Library,** Amsterdam and 65th (870-1630).

SAPPHO AND APHRODITE—Karen Malpede's play fusing the ancient and the avant-garde; directed by Lois Weaver, music by Roberta Kosse. Wed.-Fri at 8, Sat. at 5 & 8:30, Sun. at 3 & 7; $12-$15; from 12/3. **Perry St. Theater,** 31 Perry St. (255-9186).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11 Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (869-4200).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 12/11. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

A SONG FOR A NISEI FISHERMAN—Philip Kan Gotanda's Japanese-American fish story, directed by Raul Aranas, with Ron Nakahara as the Nisei fisherman. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $12 ($30 on opening night 11/30); thru 12/18. **Actors Outlet II,** 120 W. 28th (2nd floor) (255-7293).

STRICTLY DISHONORABLE—Revival of Preston Sturges's 1929 comedy; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 11/28. **Apple Corps,** 601 W. 51st (664-0027).

SUCCESS AND SUCCESSION—Ronald Tavel's domestic comedy concerning a household of New York's most creative people living in a brownstone; directed by Michael Hillyer. Thurs.-Sun. at 8; $4; thru 12/11. **Theater for the New City,** 192 Second Ave. (254-1109).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's testament to life about a ghost who tries to send her husband into the arms of a new woman; directed by Pamela Berlin; with Sarah Jessica Parker, James Rebhorn, and Richmond Hoxie. Tues.-Sat. at 8; Sun. at 2 & 7; $10-$12; thru 12/18. **Ensemble Studio,** 2nd floor, 549 W. 52nd (247-4982).

TOWARDS ZERO—Agatha Christie's mystery thriller concerns a murder which occurs during a houseparty on the coast of Cornwall; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 12/18. **Meat and Potatoes,** 306 W. 38th St., 4th floor (564-3293).

TRADE—Robert Perring's play about a young boy from the mid-West who becomes involved in a male prostitution ring; directed by Zu Stears. Sun.-Wed. at 7:30; $8; thru 12/14. **18th St. Playhouse,** 145 W. 18th (695-2484).

UBU RIDES AGAIN—Plastic punk musical with music by John Aschenbrenner, lyrics by Stephen Policoff, book by Adam Beckerman; directed by Barbara Vann. Wed.-Sat. at 8, Sat. at 8 & 10:30; thru 12/10; $5-$7. **Newfoundland,** 6 W. 18th St. (255-4991).

THE WAGER—Mark Medoff's comedy about four graduate students in a northern California university; directed by Joseph Gilford. Tues.-Sat. at 8, Sat. at 2., Sun. at 3; $6; 12/1-10. **The Cubiculo,** 441 W. 51st (265-2138).

WAR BABIES—Musical set in 1980 Ireland, with book and lyrics by Earl Scott, music by Glen MacReady and Larry Schaffer, starring Dennis Logan. Thurs.-Sun. at 8; $6; 12/8-1/7 (1/8 at 2 & 8). **Intar II,** 508 W. 53rd (595-7560).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ARGO BARNES/ALAN FALK—Summer landscapes/Beach and swimming pool scenes. Thru 12/17. Sachs, 29 W. 57th (421-8686).

KE BERTHOT—New paintings and drawings, thru 12/10. McKee, 41 E. 57th (688-5951).

AUL CADMUS—Drawings, prints, photos from 1924 to 1983, 11/29-12/31. Midtown, 11 E. 57th (758-1900).

ARC CHAGALL—Paintings, thru 12/3. Hammer, 33 W. 57th (644-4400). Mon.-Fri. 9:30-5:30, Sat. 10-5.

TUART DAVIS—A study of his connections with Held, Lichtenstein, Smith, Sugarman, thru 12/23. Washburn, 42 E. 57th (753-0546).

ICHARD DEVORE/DAVID REED—Pottery/New paintings. Thru 12/10. Protetch, 37 W. 57th (838-7436).

ONIA GECHTOFF—New works, thru 12/31. Gruenebaum, 38 E. 57th (838-8245). Mon-Sat. 9:30-5:30.

TEPHEN GREENE—Expressionist "*gardens of the night*" using bone, music, and flower symbolism, thru 12/10. Pearl, 38 E. 57th (838-6310).

NDREA HAHN—Bled abstractions, 11/29-12/17. Viridian, 52 W. 57th (245-2882).

ICHARD HENNESSY—Large abstract canvases and grafitti, thru 12/10. Hamilton, 20 W. 57th (765-5915).

OAN HIERHOLZER—Industry in oils, 11/29-12/17. Phoenix, 30 W. 57th (245-5095).

ILLIAM HOGARTH (1697-1764)—Satires and sermons in his biting graphics of English society, thru 12/31. Donson, 24 W. 57th (245-7007).

ERSHON ISKOWITZ—Landscape series in oils, 12/1-31. del Re, 41 E. 57th (688-1843).

AUL JENKINS—Granular veils and washes with collaged elements, 12/3-1/3. Rosenberg, 20 W. 57th (757-2700). Mon.-Sat. 10-5.

ONALD JUDD—Early "minimal" works, thru 12/3. BlumHelman, 20 W. 57th (245-2888).

TEPHANIE KIRSCHEN-COLE/FORREST MOSES—Delicate collages of images within images/Landscapes frenzied with motion. 12/3-1/4. deNagy, 29 W. 57th (421-3780).

ARY MCCORMICK—Eastern Long Island and the mountains of New Hampshire, 11/29-12/10. Gallery 84, 30 W. 57th (581-6000).

AULA MODERSOHN-BECKER—A retrospective of 102 oils, drawings, and prints by this pioneer modernist from Germany, thru 1/7. Galerie St. Etienne, 24 W. 57th (245-6734).

ENNETH NOLAND—"Winds," embossed chevrons and multi-colors on paper, thru 12/3. Emmerich, 41 E. 57th (752-0124).

OM OTTERNESS—*Recent drawings, some of primal* figures, thru 12/17. Alexander, 20 W. 57th (757-3721).

ICHARD EARL THOMPSON—Impressionist landscapes, thru 12/14. Rockefeller Collection, 63 E. 57th (593-3352).

OAQUIN TORRES-GARCIA—Late paintings, 1938 to 1949 using pictographic systems, 11/29-1/28. Herstand, 24 W. 57th (664-1379).

AMES VALERIO—Three new large figure paintings and related drawings, thru 12/10. Frumkin, 50 W. 57th (757-6655).

EORGE WOODMAN—Floral and human forms in pastel colors, 11/29-1/7. Haber Theodore, 24 W. 57th (541-9393).

Madison Avenue and Vicinity

LEXANDER ARCHIPENKO—Early sculpture, thru 12/3. Haime, 1000 Madison (772-7760).

EANNIE BAKER—A narrative series of constructions in wood, fabric, feathers of New York City, thru 12/15. Forum, 1018 Madison (772-7666).

ROBERT BARIBEAU/ROSAMOND BERG—Recent abstractions/Box constructions. Thru 12/3. Stone, 48 E. 86th (988-6870).

HANNELORE BARON—Boxes using found wood, faded cloth, paint, thru 12/3. Schlesinger-Boisante, 822 Madison (734-3600).

JACOBO BORGES—*Figures in ethereal settings*, thru 12/10. CDS, 13 E. 75th (772-9555).

BERNARD CATHELIN—Lushly colored florals plus muted Venice, thru 12/10. Findlay, 984 Madison (249-2909).

JOSEPH CORNELL—47 collages and constructions from 1933 to 1969, thru 12/18. Castelli Feigen Corcoran, 113 E. 79th (628-0700).

RALSTON CRAWFORD—A retrospective including his iconic views of the industrial landscape, thru 12/30. Miller, 724 Fifth (246-1625).

GEORGE D'ALMEIDA/MARIAN JACOB—Luminous abstractions/Bronzes, some of shells. Thru 12/24. Rolly-Michaux, 943 Madison (535-1460).

JOSE DE RIVERA—Sculpture constructions, thru 12/1. Borgenicht, 724 Fifth (247-2111).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

YUN GEE—Early modernist paintings from the 20's and 30's, thru 12/10. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

GEORGE GROSZ—Biting, anti-military caricatures from the 1910's and 20's, thru 12/30. Soufer, 1015 Madison (628-3225).

PAUL CESAR HELLEU (1859-1927)—Drypoints/American and European still life by Barnett, Silva, Stevens, others/American watercolors by Luks, Benson. Thru 12/31. Childs, 956 Madison (772-6606).

DAVID HOCKNEY—Landscapes, still lifes, portraits, swimming pools, showers, influenced by his American sojourns, thru 12/10. Beadleston, 60 E. 91st (348-7234). Mon.-Sat. 9:30-5:30.

ROLF ISELI—Recent work including a comprehensive selection of prints, thru 12/3. Knoedler, 19 E. 70th (794-0550).

JERRY JACKA/CHARLES LOLOMA—Hopi Indian visions in jewelry and photos. 12/1-1/7. Gallery 10, 29 E. 73rd (861-5533).

PAUL JENKINS—Broken prisms, thru 12/3. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

MORTON KAISH—Luminous color landscapes, architectural motifs, thru 12/3. Staempfli, 47 E. 77th (535-1919).

HARRIET KORMAN—Recent paintings, thru 12/24. Willard, 29 E. 72nd (744-2925).

ROBERT M. KULICKE—Still lifes, seascapes, and jewelry, 12/3-30. Davis & Langdale, 746 Madison (861-2811).

EMMA FORDYCE MACRAE (1887-1974)—Figures, beach scenes, Venice in the 20's and 30's, thru 12/17. York, 21 E. 65th (772-9155).

PRICH MATTHEWS—Luminous abstractions and collage, 11/29-12/30. Ericson, 23 E. 74th (737-6155).

JUAN MORAL—Powder materials on pieces of shale or granite, thru 12/15. Spanish Institute, 684 Park (628-0420). Mon.-Fri. 12-6.

MICHAEL PAVLIK/OLDRICH PLIVA—Sculptural constructions in glass/Optical glass sculpture. 12/3-24. Heller, 965 Madison (988-7116).

GUY PENE DU BOIS—Witty satirical portrayals of the privileged mostly from the 30's, thru 12/3. Graham, 1014 Madison (535-5767).

PICASSO—Thirteen oils and one bronze sculpture plus Brawue, Calder, Dali, Gris, thru 12/23/Major drawings in black and colored media from the *Marina Picasso Collection*, thru 12/3. Perls, 1016 Madison (472-3200)/Rosenberg, 20 E. 79th (472-1134).

GEORGE RICKEY—30 years of his sculpture emphasizing motion, thru 12/24. Davidson, 43 E. 78th (734-6702).

EMILIO SANCHEZ—*Precisely executed architectural subjects*, 12/3-24. ACA, 21 E. 67th (628-2440).

SEGUI—Paris, thru 12/10. Lefebre, 47 E. 77th (744-3340).

JAUNE QUICK-TO-SEE SMITH—Narrative landscapes in collaged oils, thru 12/17. Steinbaum, 903 Madison (734-3373).

JESSICA TCHEREPNINE—Botanical watercolors, thru 12/17/Recent French acquisitions, particularly from the 19th-century, thru 12/31. Shepherd, 21 E. 84th (861-4050).

EDOUARD VUILLARD (1868-1940)—Patterned interiors, figures, portraits by this early Nabis, thru 12/7. Felicie, 141 E. 56th (752-7567). Mon.-Fri. 10-5:30, Sat. 11-5:30.

HOSSEIN ZENDEROUDI—Calligraphic paint, thru 12/31. Leila Taghinia-Milani, 1080 Madison (570-6173).

SoHo

MAC ADAMS—Sculpture of hooded figures in conversation, thru 12/6. Freidus/Ordover, 70 Greene (925-0113).

ELEANOR ANTIN—An allegorical installation including a castle, thru 12/30. Feldman, 31 Mercer (226-3232).

ROBERT BEAUCHAMP/JOSEPH PICCILLO—New figurative expressionist works/The figure in metaphorical situations. Thru 12/7. Knowlton, 153 Mercer (431-8808).

JONATHAN BOROFSKY—New paintings and sculpture, thru 12/3. Cooper, 155 Wooster (674-0766).

ANNA BROELL BRESNICK—Urban themes in wood, encaustic and paint constructions, 11/29-12/24. 22 Wooster (431-6445).

SCOTT BRODIE/LEORA LAOR—Sectioned canvases contrasting abstraction and still life/Large photo-reflections and portraits. Thru 12/10. Cutler, 164 mercer (219-1577).

JEFFREY BROSK—Recent wall constructions, thru 12/17. Hutchinson, 138 Greene (966-3066).

SANDRA DE SANDO—Drawings and bookworks of faces and features, 12/3-1/4. Soho 20, 469 Broome (226-4167).

LADDIE JOHN DILL/MICHAEL LUCERO—Abstract landscapes/Heads and totems in ceramics. Thru 11/26. Cowles, 420 W. Broadway (925-3500).

LESLEY DILL—Black and white figures in water, 11/29-12/17. 55 Mercer (226-8513).

HOWARD FINSTER—Naive visions of the Apocalypse, thru 12/14. Kind, 136 Greene (925-1200).

JEFF GOMPERTZ—Large scale black and white paintings, thru 12/1. Haber, 133 Greene (505-7800).

KEITH HARING—Expressionistic works, 12/3-1/7. Shafrazi, 163 Mercer (925-8732).

PHYLLIS JANTO—Laminated pine sculpture/Sculptor's drawings by Brandt, Egbert, Janto. 11/29-12/18. Atlantic, 458 W. Broadway (228-0944).

LEONARD KOSCIANSKI—Animal narratives of pursuit and capture, thru 12/7. Kind, 136 Greene (925-1200).

LORI LAWRENCE—Oils and mixed-media drawings of group figures, dancers, thru 12/8. Eno, 101 Wooster (226-5342).

BERNICE LEIBOWITZ—Translucent color, gestural drippings, 11/29-12/18. Pleiades, 164 Mercer (226-9093).

ROY LICHTENSTEIN—Master of Pop related themes, 12/3-31. Castelli, 420 W. Broadway (431-5160).

LI-LAN—Precisely painted ledger sheets, legal pads plus three other solo exhibitions, thru 12/3. OK Harris, 383 W. Broadway (431-3600).

JOHN MENDELSOHN—Emblematic doors, a suite of thirteen, thru 12/3. Concord, 451 Broome (925-2994).

KAZUMA OSHITA—Metal hammering, thru 12/21. Milliken, 98 Prince (966-7800).

NICHOLAS PEARSON/HELEN SOREFF—Sculpture/Drawings. 11/29-12/23. Condeso/Lawler, 76 Greene (219-1283).

PAT RALPH—Situational figure paintings, 11/29-12/18. Noho, 168 Mercer (966-5353).

ALBERTO RIZZO—Photoworks, thru 12/4. Central Falls, 478 W. Broadway (475-3333).

VERA SCHUPACK/ROSA SILVERMAN—Carved urethane foam wall pieces/Open circles, shapes using natural weeds, sticks. 11/29-12/18. Pindar, 127 Greene (533-4881).

ART

HELEN SOREFF—Intensive line drawings, thru 12/23. Condeso/Lawler, 76 Greene (219-1283).

NICHOLAS SPERAKIS—Mosaic-like oils, stark black and white woodcuts, thru 12/11. Arbitrage, 99 Spring (334-9755). Wed.-Sun. 12-5.

PHILIP WOFFORD—Symbols, images woven into an intensely painted abstract web, thru 12/14. Hoffman, 429 W. Broadway (966-6676).

DAVID WOJNAROWICZ—New conceptions in cooperation with Civilian Warfare, thru 12/3. Bromm, 90 W. Broadway (732-6196).

JAMES WOLFE—Large steel sculpture, thru 12/10. Rosenberg, 115 Wooster (431-4838).

Other

CARL ANDRE/MARY HEILMANN—Granite block sculpture, photos evoking his home town/Vibrant color abstractions. Thru 12/18. Clocktower, 108 Leonard (784-2084). Thurs.-Sun. 12-6.

SYBIL ANDREWS/CLARE LEIGHTON—Color linocuts from the 20's and 30's/England, Gandhi in drawings and watercolors. Thru 12/9. Ryan, 452 Columbus Avenue (799-2304).

ROMARE BEARDEN—Oils with collage, thru 12/17. Cordier & Ekstrom, 417 E. 75th (988-8857).

BETTY COLLINGS—Mathematical formulas in inflated vinyl, thru 12/1. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

JANE DICKSON—Bold oil stick images, some of the city, thru 12/10. Delahunty, 291 Church (226-2519).

VALERIE JAKOBER FURTH—Hitler's victims, thru 12/17. CUNY, Library, 33 W. 42nd (790-4331). Mon.-Thurs. 9-8, Fri. 9-5.

ALFRED LESLIE—Watercolor landscapes, thru 12/3. Oil & Steel, 157 Chambers (964-1567).

CHRISTOPHER SPROAT—Painted wood sculpture and neon lamps, 12/2-30. Stoler, 13 White (966-5090).

BARBARA STRASEN—Portraiture through perceptions of the external world, 11/29-12/17. A.I.R., 63 Crosby (966-0799).

GROUP SHOWS

57th Street

BREWSTER—41 W. 57th (980-1975). Latin American masters, Carrington, Tamayo, Zuniga plus a sampling of the muralists Orozco, Rivera, thru 12/10.

DEUTSCH—20 W. 57th (765-4722). Southwest Indian pottery and early 20th-century Americans DuBois, Marsh, Stanley, thru 12/1.

FRENCH—41 W. 57th (308-6440). Mon.-Sat. 10-6. Colored wall pieces by Armstrong, Martin, Schroder, 11/30-12/24.

GALERIE MAEGHT LELONG—9 W. 57th (371-9077). Mon.-Fri. 10-5:30. Small scale sculpture by Arp, Brancusi, Johns, Picasso, Shapiro, thru 12/9.

HEESY—50 W. 57th (245-1420). Monotypes and prints using cast and dyed paper, fabric transfer, intaglio, collage, thru 12/30.

HEIDENBERG—50 W. 57th (586-3808). Bonnard, Lautrec, Pissarro, Vuillard, thru 11/30. Arp, Botero, Natkin, Nevelson, 12/3-1/4.

KENNEDY—40 W. 57th (541-9600). American portrait, landscape, seascape, still life, and genre from 1770 to 1922, thru 12/30.

MARLBOROUGH—40 W. 57th (541-4900). Works on paper by Botero, Bravo, Grooms, Katz, Rivers, thru 11/29.

WUNDERLICH—41 E. 57th (724-8778). An American view from 1792 to 1961 including Church, Heade, Hopper, Remington, thru 1/31.

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Degas, Homer, Miro, Sisley, thru 12/3.

ALDIS BROWNE—1018 Madison (772-6222). Cubist prints from the Weiss Collection, thru 12/3.

CASTELLI—4 E. 77th (288-3202). New talent printmaking, thru 12/2.

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

COLNAGHI—26 E. 80th (772-2266). 19th century European drawings by Ingres, Vartolozzi, plus 17th- and 18th-century still life and hunt paintings, thru 11/30... 19th-century European drawings by Bartolozzi, Degas, Gericault, Ingres, thru 12/10.

CUCALON—145 E. 72nd (472-8741). Southeast Asian sculpture from the 12th-through the 19th-centuries, thru 12/10.

ELKON—1063 Madison (535-3940). Gallery artists from 1961 to now including Dzubas, Hall, Tucker, Witkin, 11/29-12/30.

GOETHE HOUSE—1014 Fifth (744-8310). Paintings, drawings, installations by five German contemporaries in New York City, thru 12/3.

HIRSCHL & ADLER—21 E. 70th (535-8810). Realism into abstraction in American drawings from 1900 to 1940, thru 12/30.

HUTTON—33 E. 74th (249-9700). Russian Suprematist drawings by Chashnik, Malevich, Suetin, thru 12/31.

MERRIN—724 Fifth (757-2884). Ancient gems in new settings by Copley and Stark, thru 12/23.

NATIONAL ACADEMY—1083 Fifth (369-4880). Tues. 12-8 p.m., Wed.-Sun. 12-5. Artists portraits from Morse to Wyeth, thru 12/31.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th and 19th century English and 19th century French drawings and watercolors, thru 12/23.

RIZZOLI—712 Fifth (397-3712). American Folk Art of the 20th-century, thru 12/31.

SILBERBERG—16 E. 79th (861-6192). Agam, Bacon, Clave, deChirico, Picasso, 12/2-1/1.

SOLOMON—959 Madison (737-8200). deKooning, Lichtenstein, Moore, 12/1-31.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Battery Park City: New Directions in Residential Architecture, thru 12/1.

WALDORF-ASTORIA, Empire Room, 50th and Park (350-1815). Old Netherlandish masters, such as Brueghel, Rembrandt, Ruysdael, Van Goyen, thru 12/4.

WARD—9 E. 93rd (831-4044). Art from the Bronze Age to the Renaissance, thru 12/17.

SoHo

DRAWING CENTER—137 Greene (982-5266). Works on paper by Craddock, Goodwin, Holden, Sherk, Shopis, thru 12/19.

FIRST STREET—386 W. Broadway (226-9011). The four elements by members, 12/2-28.

14 SCULPTORS—164 Mercer (966-5790). Tenth anniversary with Damon, Izuka, Kaplan, Miller, Stuart, Viney, 11/29-1/7.

SONNABEND—420 W. Broadway (966-6160). Baselitz, Kiefer, Morris, Rauschenberg plus photos of American movie theater interiors by Sugimoto, thru 12/17.

VAN ECK—420 W. Broadway (219-0717). Women in Black African Art, thru 12/3.

VISUAL ARTS—137 Wooster (598-0221). Symbols of sheep, flags, and men by Hakon, abstractions by Toshida and photos of buildings, tree using actual space of the gallery by Withim, thru 12/21.

WARD-NASSE—178 Prince (925-6951). Wooden carousel animals by Altshuler, primative city scenes by Klimov, abstract watercolors by Robinson, Santinelli, thru 12/15.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

AMERICAN ACADEMY—Broadway at 155th (371-5454). Tues.-Sun. 1-4. Cottingham, Held, Longo, Marden, Rothenberg, Sorman, thru 12/18.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Painting and sculpture by New York's senior citizen artists, thru 12/16.

FRANKLIN FURNACE—112 Franklin (925-4671). Cubist prints and illustrated books, thru 12/3.

GIBSON—205 E. 78th (772-2332). Arman, Ben, Beuys, Christo, thru 12/17.

GREY—NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. Highlights of the permanent collection including a focus on American Art from 1925 to 1975, thru 12/10.

HEBREW UNION COLLEGE—1 W. 4th (674-5300). Tues.-Fri. 10-5, Sun. 1-4. Eighteen artists including Baskin, Dine, Gross, Katz, Krasner, Lichtenstein, Louis, Nevelson, Weber, thru 1/6.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Cast iron sculpture by Dusenbery, Nelson, Nonas, Pepper, Rosenquist, thru 12/23.

Photography

JUDITH ANGEL—Female figures plus Italy by Adelstein, streets of the Algarve by Lord, others, 12/4-1/7. Soho Photo, 15 White (638-2816). Fri.-Sun. 1-
Tues. 7-9 p.m.

EVE ARNOLD—"In America," 12/2-1/7. Castelli,
E. 77th (288-3202).

LANGDON CLAY—Monticello plus 42nd street, 1
1-1/27. Twining, 33 Bleecker (674-2070).

JIM DOW/DON DUBROFF—Black and white cou
houses/Color interiors of churches, movie hous
plus details of Wright's interior at Unity Church. Th
12/6. Freidus/Ordover, 70 Greene (925-0113).

ARNOLD FRIEDMAN (1882-1946)/**ABRAHA**
WALKOWITZ (1878-1965)—Portraits of the 20'
Works on paper including New York City abstra
tions, jazz rhythms, Isadora Duncan. Thru 12/17. Z
briskie, 724 Fifth (307-7430).

INTERNATIONAL CENTER OF PHOTOGR
PHY—1130 Fifth (860-1777). Tues.-Thurs. 12
p.m., Fri.-Sun. 12-6. The mountain in the first vie
ever made of the Alps to satellite images of Mar
Roman Vishniac's portrait of prewar Jewish co
munities in Eastern Europe. Thru 1/8.

ANDRE KERTESZ—Distortions of female nudes, th
12/17. Pace/Macgill, 11 E. 57th (759-7999).

GEORGE PLATT LYNES/BARBARA MORGA
—The male nude/Montages of dance, life, and se
12/1-1/14. Neikrug, 224 E. 68th (288-7741). We
Sat. 1-6.

RALPH EUGENE MEATYARD—Surreal composi
images from his early career to his untimely death
1972, thru 12/17. Prakapas, 19 E. 71st (737-6066

ELIOT PORTER—China, thru 12/3. Wolf, 30 W. 57
(586-8432).

ALBERT RENGER-PATZSCH—Tea-pots, machin
parts, floral forms, and industrial landscapes done
Germany from the 20's to the 40's, thru 12/3. Lede
168 Mercer (966-7659).

URSULA WOLFF SCHNEIDER—Germany in th
20's and 30's, thru 12/10. Ingber, 460 W. Broadwa
(674-0101).

AARON SISKIND—A retrospective commemoratin
his 80th birthday, 11/29-1/7. Light, 724 Fift
(582-6552).

SOHO PHOTO—15 White (638-2816). Starr's "Lov
Life and Death," Cole's fighters, Dodmer's India, ot
ers, thru 12/2.

RUTH THORNE-THOMSEN—Imaginary lan
scapes using a pinhole camera, thru 12/24. Pfeife
825 Madison (737-2055).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd S
(397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; chi
dren & seniors 75 cents. Selections from the Perma
nent Collection; thru 11/30. **Museum I**
International Paper Plaza, 77 W. 45th St. (397-0605
Tues.-Sat. 10-5. Quilt National '83; thru 12/30.

AMERICAN MUSEUM OF NATURAL HIS
TORY, CPW at 79th St. (873-1300). 10-5:45; Wed
Fri.-Sat. 10-9. Contribution $3; children $1.50. (Fre
Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian People
3,000 artifacts and artworks, covering Turkey to Ja
pan, Siberia to India... Arthur Ross Hall
Meteorites... African Textiles; thru 12/4... South
Winter: Scenes from the Aransas Wildlife Refug
thru 11/30... Francis Lee Jaques: Artist and Natural
ist; thru 1/8... Paintings of Space; thru 12/31..
Theodore Roosevelt: A Natural Naturalist; thru 1
4... Origami Holiday Tree; thru 1/8.

ASIA SOCIETY—725 Park Ave. at 70th S
(288-6400). Tues.-Fri. 10-5, Thurs. 10-8:30, Su
12-5. $2. The Rockefeller Collection of Asian A
over 250 objects representing major art tradition
from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Gran
Concourse at 165th St. (681-6000). Sat.-Thur
10-4:30, Sun. 11-4:30. $1.50, students and senio
$1. Spanish Art Tomorrow; thru 1/4... Paintings b
Pablo Romero; thru 12/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy
(638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggeste
donation; students $1. The Emily Winthrop Mile
Collection of Wedgwood... The American Artist a
Printmaker; thru 1/22... Picasso the Printmaker
Graphics from the Marina Picasso Collection; thru 1
8... Prints by Albrecht Dürer: Selections from the Permanent Collection; thru Dec.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St
(860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5
$2; free Tues. after 5. Frank Lloyd Wright and th
Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15... The Art of the Europea
Goldsmith: Silver from the Schroder Collection; thru
1/22... The Amsterdam School: Dutch Expressionis
Architecture, 1915-1930; thru 2/5.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniorms, sliding poles, fire-boat equipment.

RAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18... Washington's Farewell: A Bicentennial Prospective; thru 2/28.

RICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

UGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Collection: 20th Century Sculpture; thru 12/11.

NTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

EWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/20... Fantasy and Form in the Hanukkah Lamp; thru 2/20.

ETROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8... Newly Acquired Drawings and Prints, thru 12/11... Peach Blossom Spring; thru 6/3... Annual Christmas Tree and Baroque Crèche Display; 12/3-1/8.

IERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Flowers of Three Centuries; thru 1/8... Gothic Painting in Manuscripts; thru 1/15... Belle da Costa Greene: A Centenary Celebration; thru 1/22.

L MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... Maverick in Mauve; thru 1/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Monumental Prints by Georg Baselitz and Rolf Iseli; thru 1/3... Mt. St. Helens: Work in Progress, Photographs by Frank Gohlke; thru 11/29... The Modern Drawing: 100 Works on Paper from the Museum of Modern Art; thru 1/3... Matisse: Jazz; thru 1/3.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Sculpture Tradition in Steel; thru 1/22.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Artists By Themselves: Artists' Portraits From the National Academy of Design; thru 12/31... Bertram Goodhue, Architect; thru 12/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru 1/29... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 12/18... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... The Library of John Pintard: Book Collecting in the New Republic; thru 1/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Eight-Pound Livelihood: Chinese Laundry Workers in The United States and Contemporary Photographs of New York Chinatown; thru 12/31... 14 Photographers; thru 1/24... Martin Luther and the Popular Imagination; 12/1-3/30.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Michelangelo: A Sculptor's World; thru 1/8... Puppetronics Arcade; 12/1-1/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. A Century of Black Photographers, 1840-1960... Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8... Jack Whitten's "Energy Field" Paintings; thru 3/18.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Dennis Oppenheim: Lecture #1; thru 1/15... The Drawings of Willem de Kooning; 12/7-2/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Still Life: Hollywood Photographs; thru 12/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/29 at 11: Latin American Paintings, Drawings, and Sculpture. On view from 11/23. 11/30 at 10: Oriental Art; Important Chinese Ceramics and Jade. On view from 11/26. 11/30 at 2: The Georges de-Batz Collection of Chinese Ceramics. On view from 11/26. 11/30 at 3: Fine Chinese Paintings. On view from 11/26. 12/1 at 10 & 2: Fine Chinese Furniture, Ceramics, and Works of Art. On view from 11/26. **East,** 219 E. 67th St. (570-4141). 12/1 at 2: Modern Paintings, Drawings, and Sculpture. On view from 11/26. 12/2 at 10 & 2: Oriental Works of Art. On view from 11/28. 12/3 at 12: Christie's Collectibles I: Lead Soldiers. On view from 11/30.

DOYLE—175 E. 87th St. (427-2730). 11/30 at 10: American and Continental Furniture, and Decorations. On view from 11/26.

PHILLIPS—406 E. 79th St. (570-4830). 12/1 at 10 & 1: Books, Furniture and Decorations, Paintings and Prints. On view from 11/28.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 11/29 at 7, 11/30 at 2: 18th, 19th and 20th Century Latin American Paintings, Sculpture, and Prints. On view from 11/19. 11/29 at 9:30 & 2, 11/30 at 9:30: Sotheby's Arcade Auction: Latin American Paintings. On view from 11/23. 11/30 at 2: Painted Books and Manuscripts, Part I. On view from 11/25. 12/1 at 7: The Ben Heller Collection. On view from 11/26. 12/2 at 10:15: Important Paperweights from the Paul Jokelson Collection, New York. On view from 11/26. 12/2 at 2: Important Tribal Art. On view from 11/26. 12/3 at 10:15 & 2: Fine Pre-Columbian Art. On view from 11/26.

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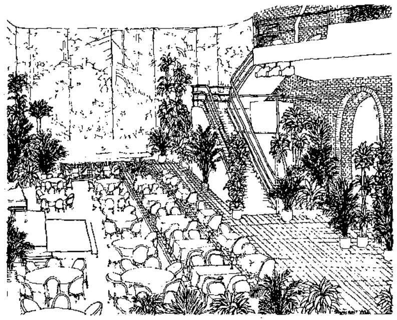

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OTHER EVENTS

Happenings

CHRISTMAS AND HANUKKAH CELEBRATIONS—12/5 is the big night at Rockefeller Center, when the annual giant tree is lighted up. Set time is 5:30, with Hal Linden and Leslie Uggams emceeing the skating and music entertainment. . . "A Gift of Light" touches on the experience of Israeli culture and language, with folksong and dance and multimedia effects. At the 92nd Street Y, Lexington Ave., 12/4 at 2; $5. . . A first-night event, 11/30, will be a menorah-lighting ceremony, with klezmer violin music, everyone invited to take a menorah along, and ending with a friendly hour at NYU's kosher kitchen. It starts at 6, under the arch in Washington Square Park. . . Same night, at 8, join a celebration at Hebrew Union College, 1 W. 4th St. This one features contests and dancing, foods and latke-making, and a crafts corner. $2. . . Another famous tree, the beautiful baroque-decorated one in the Medieval Sculpture Hall of the Metropolitan Museum, will be up by 12/3, together with the gorgeous Neapolitan creche. . . At Ansche Chesed Synagogue, West End Ave. and 100th St., a Festival of Lights goes on all day, 11-5, 12/4. $3, $1 seniors and children. A latke contest, storytellers, musicians, holiday foods, a book fair, crafts, games, much more. A concert by Peter Yarrow and Isabelle Ganz is $7, at 5 p.m. . . A Hanukkah party 12/4, 2-4, will be at Council House, 9 E. 69th St., hosted by the National Council of Jewish Women—cantorial music is part of the entertainment. . . 12/4, at the YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave., a book fair from 2 to 4 features children's and adult Jewish books, Judaica, toys, and more, and the same hours, a Hannukah celebration will have a mime and clown, a menorah workshop, refreshments. Free for the fair, $3.50 for the party. . . That same day, 2-5, Hanukkah date for families, at the Kings Bay Y, 3495 Nostrand Ave., Brooklyn, features craft workshops, singing, dancing, and Hanabelle the Clown. $2.50. . . Reservations are necessary for a Christmas Candlelight Tea, at the Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave. 12/4 at 2, and Amy Cowell will sing English Christmas songs before the refreshments. $5 (923-8008).

"THE MAGNIFICENT CHRISTMAS SPECTACULAR"—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Varying times, through 1/4. $15.50-$18.50, children less at some.

A SALE CAN BE A FAIR, when it comes at holiday time. Consider all of these: A World's Fair of Antiques 'n' Collectibles takes over the rotunda at Madison Square Garden, 12/1-4. European and Asian as well as American dealers and exhibitors, with Oriental rugs, dolls, posters, arts, and crafts, along with some rare children's antique items. Thurs., Fri., Sat. noon-9, Sun. noon-6. $5. . . Another annual extravaganza with a different emphasis is the WBAI Holiday Crafts Fair, 12/1-4, 8-11, and 15-18, in Columbia's Ferris Booth Hall, Broadway and 115th St. . . Thurs. Fri. 5-9, 11-7 Sat. and Sun. 400 professional artisans will show on two floors—jewelry, pottery, clothing, soft sculpture, quilts, housewares. $3 a day, or $10 for all 12 days. . . A Tibet Fair 12/3, 4, and 10 features a Himalayan-marketplace atmosphere, with one-of-a-kind items like jewelry and clothing, rugs and crafts, books and artwork. Free admission, 32 E. 32nd; 11-6 each day. . . A Book Fair to benefit Huntington's Disease Association will offer wares from 40 major dealers—rare and first editions, maps, prints, ephemera, an auction, appraisal booth, and even celebrity authors. At P.S. 190, 311 E. 82nd St. 12/2, 7-10, $7; 12/3, 10-6, $3. . . These next three are a bit afield, but close enough for an autumn drive. Montclair Crafters' Guild and Hillside P.T.A., a craft show and sale at the Hillside School, Montclair, N.J. 12/3, 10-5, with 95 artisans demonstrating and selling, also refreshments and carolers. 50 cents admission. . . The Westchester County Center, White Plains, hosts one of the big ones, the Big Event Antiques and Collectibles Show and Sale. 225 dealers, with miniatures, porcelains, bronzes, paperweights, prints, and postcards galore. 12/3 and 4, 11-7. Free . . . Antiques at Christmas, in Lebanon, N.J. (an hour and 15 minutes from N.Y.), carries on 12/3, 11-9; 12/4, 11-5; $2.75. Country and primitive-art items are featured, quilts and textiles, baskets and toys, refinished furniture, etc. At the Round Valley School, Cokesbury Rd. . .

AND A FAIR IS OFTEN A SALE, these gift-minded days. Lots of school and church fairs to look in on: 12/3, a holiday bazaar at the Riverside Church Assembly Hall, 120th St. and the Drive, given by the Weekday School. 10-3, with crafts, books, food, decorations, games. . . A country-style Unifair, at the First Unitarian Church of Brooklyn Heights, Pierrepont St. and Monroe Pl., 12/3 and 4. On the 3rd, a big sale, 11-5, with children's fun and games, a lunch 12-2, clowns. 12/4, music at 11 a.m., then lunch, and an auction at 2(reservations for these last, 624-5466). . . The Holiday Fair of the Greenwich Village Neighborhood School is 12/3, 11-5, at 209 Sullivan St. Children's fun, a silent auction, and lots to buy as gifts, plus a raffle. . . Roosevelt Island Day Nursery's Holiday Bazaar is 12/3, 10-4, with clowns and face-painting for the kids, handcrafted gifts, baked goods, and books. Address is 506 Main St. (take a minibus from the Tramway stop). . . Christ Church Day School, Park Ave. at 60th St., has a Holiday Fair 12/3, 11-3, with books, gourmet-food booths, toys, other giftwares. $3.25 admission includes a lunch. Children's entertainment at 11:30 and 1:30. . . And two in Queens, at Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park —12/3-4, 11-4: a Holiday Bazaar with homemade things, crafts, etc., and at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston—a Holiday Fair, 12/4, 10-8, children's fun along with the white elephants and foods, crafts, home-baked goodies, and wreaths.

BIG APPLE CIRCUS—Through Jan. 1, in its tent at Lincoln Center. Trapeze artists, clowns, acrobats, animals and their trainers, and more. 11/28 at 7:30. 11/29-12/2 at 11 a.m. and 7:30. 12/3 and 4 at 1 and 4. $6-$20.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the South Street area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour, 10 a.m.-10 p.m. Mon.-Sat., noon-8 Sun. $4, children under 12 $2.50.

LET THEM ENTERTAIN YOU, in a variety of goings-on. The Ethnic Folk Arts Center has an annual Winter Folk Festival, this year 12/3, 4 at Hunter College, Park Ave., 68th-69th Sts. (phone 691-9510 for specifics)—lots goes on, but don't forget the concert and dance party 12/3 at 8—music from Greece, Albania, and the Jews of Eastern Europe, with Balkan-village festivities the theme of the party. There'll be dance workshops and lectures during the rest of the festival. Prices vary, and the concert party costs $11.50; concert only, $9.50. . . 1930's in New York is the theme for the Women's Association of Allied Beverage Industries (WAABI) annual bash celebrating Repeal—50 years later. It's at the Penta Hotel, Seventh Ave. at 33rd St., 11/30, 5:30-8:45. $15 includes dancing, a drink, and carving-board buffet, and proceeds go to charities serving children and the elderly. Tickets at the door. Have fun. . . Celebrate Brooklyn Day on the *Intrepid,* the museum-ship, W. 46th St. at Twelfth Ave., from 10 a.m. 12/3. Performances, souvenirs, exhibits.

Tours

HARLEM, YOUR WAY!—Tours Unlimited (866-6997). "Lunch in Harlem" tour includes lunch at a Harlem church and visits to Morris-Jumel Mansion, the Studio Museum, the Liberation Bookstore, and more. 12/3, 11 a.m.-3 p.m. $30.

TOURS WITH THE 92ND STREET Y—12/4 at 11 a.m., a walking tour of midtown's Art Deco lobbies. $7. Pre-register (427-6000, ext. 179).

GRAND CENTRAL TERMINAL, with the Municipal Art Society (935-3960). 11/30 at 12:30 p.m., meet under the Kodak sign. Free.

HARLEM GOSPEL AND ART—Holidays in New York (765-2515). 12/4 at 10:15. $8. Phone for meeting place.

SOUTH STREET SEAPORT MUSEUM, tours of ships and buildings. Every hour on the hour, daily from 10 a.m.; last tours at 5. $5, children $3; includes both ships and restored buildings. Also daily schedule of events and programs. 12/1 at 6 p.m., the "Ghosts of Christmas past". Call ahead for stories and cider. Tickets, information at admission center, Fulton and Water Sts. (669-9400).

SHORE WALKERS OF NEW YORK (663-2167).—Walk the Gowanus Canal to Newton Creek via Brooklyn Heights. 12/4. $2.50.

MAGICAL PLANT WALKS, with Madeline Greene. Learn how to find and use wild plants, on weeken day trips. 12/3, Brooklyn. $15. Phone 777-5658 fo meeting place and time.

Children

Note: For continuing children's entertainment, please refer to last week's issue.

GREAT STORIES—"Noah and His Ark," others, wit Rainbow Puppet Works. Washington Square Church 133 W. 4th St. (254-9523). 12/4 at 2:30. $2.75.

AFTER-DINNER OPERA COMPANY, in Barab' "Fair Means or Foul" and Dvorkin's "Blue Star." Lincoln Center Library (477-6212). 12/5 at 4. Free.

ROSENSHONTZ, in a sing-along family concert Packer Collegiate Institute, 160 Joralemon St. Brooklyn Heights (875-6644). 12/3 at 2. $4.

BABES IN TOYLAND, by Herbert. Heights Player 26 Willow Pl., Brooklyn (237-2752). 12/3, 4, 10, 11 17, 18 at 2; 12/9, 16 at 8. $3.

HANSEL AND GRETEL, a play-with-music, by th Puppetworks. Old First Church, 729 Carroll St Brooklyn (638-5725). Sun. at 1. $3.50.

BREAKFAST/SNACK WITH SANTA, at Gimbels Broadway and 33rd St. (564-3300, ext. 2835). Sat and Sun. thru 12/18, at 10:30 and 1:30. $3.25; ticket must be purchased ahead, at the street-floor gift-certificate booth.

THE CHRISTMAS CAPER, a musical fantasy. Princess Theater, Broadway and 48th St. (586-3903) Thru 12/31. 11/30 at 2; 12/2 at 7:30; 12/3 at 11, 2 7:30; 12/4 at 11, 3, and 6:30. $18-$23.

A VISIT FROM SANTA CLAUS, a puppet pantomime to music from "The Nutcracker"; with gues Twee-Dee, the clown puppet. Alice May's Puppets, a the Origami Center, 31 Union Square Wes (255-0469). Sun. except Christmas, thru 1/15. Also 12/28. $2. Reservations a must.

ONCE UPON A. . . SUNDAY—92nd Street Y, Children's Library, on Lexington Ave. (427-6000, ext. 137). $3.50. 12/4 at 11 a.m.: Penninah Schram with "A Great Miracle Happened There," stories for Hanukkah.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 12/3 at 1:30, "Music Box Revue," by American Puppet Productions, $2.50. . . Please Touch follows at 2:40; $1.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 12/4: "Peter Pan Meets the Wicked Wizard" at 1; "Alice in Wonderland" at 2:30. $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 12/4, at 11 West Side, 12:30 East Side, Miriam Cohen reads from her new "See You Tomorrow, Charles," others. 12/4, at 2 East Side, 3 West Side, Penninah Schram in a Hanukkah story hour.

PUPPET PLAYHOUSE—Fireboat House Environmental Center, 90th St. on the East River (879-3316). 12/3 at 11 a.m. and 1. Briarpatch Puppets with Duke Kraus. $2.50.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. Special exhibit: Children's Hands in Harlem, paintings by schoolchildren, thru 11/30. Also Shoebox City. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 12/3 at 1, a parent-child workshop to make holiday cards; at 2:30, the Mimestrals. 12/4 at 1 and 3, card workshops.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Thru 12/2, exhibitions of book illustrations from Bohem Press, Zurich. . . Storytime every Sat. and Sun. at 3 and 4. . . 12/3 at 1:30, a "bookshop Christmas," readings from your favorites. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 12/3 at 1:30: workshop, "Beat Those Sticks!" Make your own Maori sticks and play the game. 12/4 at 1:30: Bill and Mary Buchen play homemade instruments and sound sculptures. Free with museum admission.

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incoln Center: 62nd-66th Sts., olumbus-Amsterdam Aves. Alice Tully Hall 62-1911), Avery Fisher Hall (874-2424). Library useum (870-1630). Metropolitan Opera House 62-6000). New York State Theater (870-5570)

ladison Square Garden, Seventh Ave. at 33rd St. 63-8000)

Ierkin Concert Hall, Abraham Goodman House, 29 W. 67th St. (362-8719)

Ietropolitan Museum, Fifth Ave. and 82nd St. 70-3949)

2nd St Y, on Lexington Ave. (427-4410)

ymphony Space, Broadway at 95th St. (864-5400)

own Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

IALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, November 28

MERICAN CHAMBER ORCHESTRA, Charles Barker conductor; clarinetist Stanley Drucker. Aaron Copland 83rd-birthday tribute; *Music for the Theater, Appalachian Spring,* Clarinet Concerto, and Davies's reorchestration of the *Short Symphony.* Carnegie Hall at 8. $7-$12.50.

NTON DEL FORNO, classical-guitarist. McCabe (New York premiere), Del Forno, Sor, Albeniz, others. Alice Tully Hall at 8. $8.50.

IARGUERITA OUNDJIAN, pianist/**LUDWIG SEMERJIAN,** pianist. Haydn, Mozart, Schubert, Debussy, L.A. Smith (world premiere). Merkin Concert Hall at 8. $7.

ONY BARITZ/DAVID SNYDER, leading two jazz ensembles. N.Y.U. Loeb Student Center, 566 LaGuardia Pl. (598-3002), at 8. $2.

HE ROYALE TRIO—Clementi, Poulenc, Czerny. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

AULETTE ATTIE, vocalist. "The Best of Broadway," with pianist Stan Free and bassist Mitchell May. Citicorp Market at 6. Free.

MERICAN MUSIC, of the Revolutionary War period, sung by the choirs of the Second Presbyterian Church and the Alexander Robertson School; Harold Stover, director. At the church, 6 W. 96th St., at 8. $4.

Tuesday, November 29

IEW YORK PHILHARMONIC, Andrew Davis conductor; violinist Cho-Liang Lin. Mercure's *Triptyque;* Sibelius's Violin Concerto; Nielsen's Symphony No. 5. Avery Fisher Hall at 7:30. $6-$25.

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; pianist Alexis Weissenberg. Wagner's *A Faust Overture;* Brahms's Piano Concerto No. 2; Bartók's *Music for Strings, Percussion, and Celeste.* Carnegie Hall at 8. $10, $13.

MASTER PLAYERS CHAMBER ORCHESTRA—George Manahan conductor; pianist Phillip Evans, violinist Ralph Evans, cellist Ko Iwasaki. Beethoven, Haydn. Merkin Concert Hall at 8. $8.

THE BOSTON CAMERATA, Joel Cohen director. Early English and American Christmas music. Carnegie Recital Hall at 8. $8.50.

NIGI SATO, soprano, with pianist Martin Smith. Bellini, Handel, Mozart, Rossini, and music by Japanese composers. Alice Tully Hall at 8. $10.

SUSAN GREGORY, soprano. Trinity Chruch, Broadway at Wall St., at 12:45. Free.

VAN ZANDT ELLIS, pianist. Beethoven's Sonatas Op. 101 and Op. 53; Liszt's Sonata in b. Symphony Space at 8. $3.

DAVE LALAMA/PATRICK CASTLE, leading a jazz ensemble. N.Y.U. Loeb Student Center, 566 LaGuardia Pl. (598-3002), at 8. $2.

ROBERT LAWRENCE, violinist, with pianists David Abbott and Tamara Friedman. Handel's Sonata da Camera in D; Schubert's Sonatina II in a; Scumann's Sonata in d. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Donation.

MUSIC LIVE!—*Political rock, salsa, and open jamming.* Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

JULIUS GROSSMAN CHAMBER ORCHESTRA—Works by Mozart, Dvorak, Haydn, Elgar, Mendelssohn. Bronx House, 990 Pelham Pkwy. S., at 1:30. Free.

Wednesday, November 30

JOSEPH KALICHSTEIN, pianist. Schubert program. Carnegie Hall at 8. $8-$15.

WILLIAM BLACK, pianist. Bach, Mendelssohn, Diamond (world premiere), Franck. Merkin Concert Hall at 8. $6.

RALPH VOTAPEK, pianist. Mozart, Griffes, Ravel. Alice Tully Hall at 8. $8, $10.

REGINA SHAMVILI, pianist (American debut). Beethoven, Schubert, Chopin, Schumann, Glinka. Merkin Concert Hall at 3. $7.50.

NACHIKO MAEKANE, marimba player. Carnegie Recital Hall at 8.

IRMA COSTANZO, guitarist, with flutist Gerardo Levy. Sanz, Gandini, Villa-Lobos, Falla, Turina, others. 92nd Street Y at 8. $6.50-$8.50.

MA PREM ALIMO, soprano/**MICHAEL SAHL,** pianist-composer. "Soulful Classics." Familiar and rarely heard classical, new, and pop music. Symphony Space at 8. $3.

SCOTT JACKSON WILEY, guitarist. Bach, Sor, Villa-Lobos, others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

DAVID FROST, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

EMME KEMP, pianist-singer. Jazz. St. Peter's Church Living Room, Lexington Ave. and 54th St. (935-2200), at 12:30. Take lunch if you like.

FREDERICK KATZENBERG, oboist/**MARIJO NEWMAN,** pianist. Bartók, Handel, Sammartini. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

Thursday, December 1

NEW YORK PHILHARMONIC, Lukas Foss conductor and pianist. Schubert-Webern *German Dances;* Webern *Five Pieces for Orchestra,* Op. 10; Webern Symphony, Op. 21; Bach-Webern *Ricercare* from *Musical Offering;* Bach's Concerto in f; Schumann's Symphony No. 4. Avery Fisher Hall at 8. $6-$25. Note: an open rehearsal of this program, Thurs. only, at 9:45 a.m.; $3.

MIGNON DUNN, mezzo-soprano, with pianist Thomas Fulton. G. Getty (N.Y. premiere), Handel, Mahler, Poulenc, Harris, Kurtz. Alice Tully Hall at 8. $12.50, $15.

MARTHA ANN VERBIT, pianist. Liszt, Shostakovich, Chopin, Szymanowski, Ravel, Fennimore. Merkin Concert Hall at 8. $10.

MUSIC BY ERIC WATSON, jazz pianist, with bassist Mark Helias and drummer Victor Lewis. Carnegie Recital Hall at 8. $12.

FUSAKO YOSHIDA, koto/**HENRY HORAKU BURNETT,** sangen/**RONNIE NYOGETSU SELDIN,** shakuhachi, with members of Ki-Sui-An. Japanese music. CUNY Graduate Center, 33 W. 42nd St., at 8. $5.

MANHATTAN CONTEMPORARY ENSEMBLE, Claire Heldrich, Glen Cortese, David Gilbert conductors; soprano Dawn Upshaw. Antheil's *Ballet Mecanique;* Noon's *Six Chansons,* Schuller's *Concerto da Camera;* Mereson's *Locating.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

THE KLEZMORIM, a sextet with Jewish instrumental music. 92nd Street Y at 8. $10-$15.

CONSTANCE COOPER, soprano, with Walter Hilse, pianist-organist, clarinetists Janet Greene and Harold Seletsky, flutist Andrew Bolotowsky, bassoonist Johnny Reinhard. Seletsky, Theobald, Jurgrau, Tucker, Cooper. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

JOHN KARL HIRTEN, organist. Chorale Preludes by Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

PARNASSUS—The ensemble takes part in a day-long Columbia U. tribute to composer Edgard Varèse, and performs his *Intégrales, Déserts, Ionisation.* Also film footage will be shown. McMillin Theater, Broadway and 116th St., at 8. Free. Panel discussions at 10 a.m. and 2:30 p.m. are also free.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's Quartet Op. 18n, No. 2; Dvorak's Quartet Op. 105, No. 14. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, December 2

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests Ani Kavafian, violinist, and pianist Walter Ponce. Schumann's Marchenerzahlungen; Mozart's Piano Quartet in E-Flat, K 493; Gould's Suite for Cello and Piano (N.Y. premiere); Mendelssohn's Trio No. 2, Op. 66. Alice Tully Hall at 8. $13.50.

NEW YORK PHILHARMONIC—See 12/1. Today at 2.

DANIEL BARENBOIM, pianist. Beethoven's Sonatas Nos. 15, 17, 2; Wagner-Liszt. Avery Fisher Hall at 8. $8-$16.

BACH WINTERFEST, with soprano Beverly Hoch, violinist Daniel Phillips, harpsichordist Elaine Comparone. Arne, Bach, Handel, Haydn, Mozart, Scott Joplin. St. Joseph's Church, Sixth Ave. and Washington Pl. (666-9427), at 8:30. $8.

GUARNERI QUARTET—Beethoven Quartets, in D, in f, in a. Metropolitan Museum at 8. $14.

MICHAEL FRANKS/FLORA PURIM—Carnegie Hall at 8. $12.50-$15.50.

ATLANTIC BRASS QUINTET—Carnegie Recital Hall at 8:30. $5.50.

ANDREW SCHULMAN, eight-string guitar. Cooper Union Great Hall, Third Ave. and 7th St., at 8. Free.

KIRK NUROCK, pianist/**JANE IRA BLOOM,** saxophonist. Original music and improvisations. Jazz Center of N.Y., 380 Lafayette St. (924-5026), at 8. $5.

PAULA TALAYCO/ANN MEYER ROTHSCHILD, guitar duo. American Institute of Guitar. 204 W. 55th St. (757-3255), at 8. $3

BACH CHAMBER SOLOISTS—Violinist Benjamin Hudson, flutist Susan Palma, cellist Adriana Contino, harpsichordist Judith Norell, bass-baritone Jan Opalach. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. $5.

MUSIC FROM JAPAN—"East Meets West: New Japanese and American Music." Two premieres by Michio Mamiya and Yoshio Hachimura, and the world premiere of John Cage's *Ryoanji.* Other works by Noda, Kikuchi, Riley, Sosin. With the New York Quintet, the Kronos Quartet, pianist Kazuko Hayami, oboist James Ostryniec, percussionist Michael Pugliese, violinist Naoko Tanaka, with conductor Paul Dunkel. Asia Society, 725 Park Ave. at 70th St. (288-6400), at 8. $10.

FRANCO, with T.P.O.K. (N.Y. debut). African jazz. Manhattan Center Ballroom, 34th St. west of Eighth Ave. (581-7032), at 9. $12, $20.

DORIAN WIND QUINTET—Mannes College of Music, 157 E. 74th St., at 8. Free.

NED ROTHENBERG, with Robert Dick and Glen Velez. New music for woodwinds. Alternative Museum, 17 White St. (966-4444), at 8. $6.

JOSH JOFFEN, *singer-songwriter-guitarist.* Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

MUSIC & DANCE

AL COHN, saxophone, with guitarist Joe Cohn. Society for Ethical Culture, 2 W. 64th St. (874-5210), at 6. $6.

LARRY LUSK, pianist. Lincoln Center Library at 4. Free.

VOODOO MUSIC THEATER, with La Troupe Makandal. "A Ceremony for the Gedes." Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

DICK HYMAN, pianist. Jazz at Noon, a jam session. Freddy's, 308 E 49th St., at 12. $4.

SUSAN FIRING, singer-songwriter. Folk, pop, jazz "in the style of Garbo." Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $3.

Saturday, December 3

KEITH JARRETT, pianist. Avery Fisher Hall at 8. $10-$20.

LEONARD BERNSTEIN/JEFFREY KAHANE, JEROME LOWENTHAL, pianists. Works by Chopin, Albeniz, Stravinsky, Schumann, Rachmaninoff. Tribute to Arthur Rubinstein, and a benefit for the America-Israel Cultural Foundation. Carnegie Hall at 7:30. Tickets: 751-2700.

YALE CHAMBER SERIES, with violinist Syoko Aki, pianist Joan Panetti; trumpeter Robert Nagel; hornist Paul Ingraham, trombonist John Swallow, and Thompson Hanks, tuba. Panetti, Brahms, Poulenc, Nagel, Schuller, Dubois. Merkin Concert Hall at 8. $7.

JAMES NEWTON, flutist, with flutists Frank Wess, Henry Threadgill, Lloyd McNeill. Jazz. Carnegie Recital Hall at 8:30. $8.50.

GUARNERI STRING QUARTET—Mozart Quartet in B-flat, K. 589; Hindemith's Quartet No. 3, Op. 22; Dvorak Quarttet in E-flat, Op. 51. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

BACH WINTERFEST—See 12/2. Tonight at St. Michael's Church Hall, 225 W. 99th St.

MIECZYSLAW HORSZOWSKI, pianist. Bach, Chopin. Metropolitan Museum at 8. $15.

BALALAIKA SYMPHONIC ORCHESTRA, Alexander Kutin conductor, with soloists and a dance group. Russian music, song, and dance. Verdi, Mussorgsky, Glinka, Tchaikovsky, Ivananov, others, and folk songs. Alice Tully Hall at 7:30. $7-$9.

SPYRO GYRA/TANIA MARIA—Beacon Theater, Broadway at 74th St. (874-1717), at 8. $13.50, $15.50.

THE KLEZMORIM—See 12/1. Today at 7 (sold out) and 10.

DANIEL AND THE LIONS—Ensemble for Early Music in Frederick Renz's reconstruction of the 12th-century play. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 4. $12, $15.

SOUTH OF 14—A festival of new music by Lower East Side composers. Tonight, the Downtown Chamber Players and Trance Formation play works by Ray Green, Harold Anderson, Howard Levine, Philip Glass, Laurie Spiegel. Third Street Music School, Settlement, 235 E. 11th St. (777-3240), at 8. $5 ($10 for the three concerts—see also Sun.).

THE HOPEWELL CONSORT—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

THE MESSIAH, by Handel. Orchestra and chorus, First Korean Presbyterian Church of Manhattan. Madison Square Garden at 8. $10, $20.

KAVKAZI—Zevulon Avshalomov, with Jeffrey Werbock and Glen Velez. Music of the Caucasus. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ORLANDO "PUNTILLA" RIOS, and Nueva Generacion. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

JOAN THORNTON, pianist. Lincoln Center Library at 2:30. Free.

ARTHUR SPENCER AND FRIENDS—Singers-guitarists-songwriters. Centerfold, 263 W. 86th St, (866-4454), at 7:45. $4.

BEST OF BROADWAY, with Edwin McArthur, Helen Susan Kincaid, Darrell Lauer, Thomas Rexdale. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $4.50.

BRONX ARTS ENSEMBLE AND SINGERS—St. Nicholas Day celebration in song and story. Van Cortlandt Mansion, Broadway and 242nd St. (543-3344), at 1:30 and 3. Free, but you must reserve. Candlelight tour follows the concert.

Sunday, December 4

VLADIMIR ASHKENAZY, pianist/**ITZHAK PERLMAN,** violinist. Brahms Sonatas No. 1, Op. 78; No. 2, Op. 100; No. 3, Op. 108. Carnegie Hall at 8. $15-$35.

CHAMBER MUSIC SOCIETY—See 12/2. Today at 5.

KATHLEEN BATTLE, soprano, with James Levine, conductor and pianist; trumpeter Wynton Marsalis, flutist Hubert Laws. Bach Cantatas No. 51 and 209; also jazz and pop. Alice Tully Hall at 8. $12.

THE BAROQUE INVENTION—Handel, Telemann, Bach. Merkin Concert Hall at 8. $10.

STONY BROOK TRIO—Violin, cello, piano. Haydn, Ives, Tchaikovsky. Carnegie Recital Hall at 5:15. $6.

TAITE WALKONEN, pianist. Carnegie Recital Hall at 2:15. $7-$10.

CURTIS INSTITUTE CHAMBER MUSIC—Carnegie Recital Hall at 8:30.

U. UTAH PHILLIPS—Folk music. Washington Irving High School, 16th St. and Irving Pl. (594-8833), at 8. $6.

ELIZABETH DIFELICE, pianist. Mozart, J.A. Gach, Chopin. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

NORTH/SOUTH CONSONANCE, Max Lifchitz conductor. Holiday music of the Americas. Citicorp Market at noon. Free.

WAVERLY CONSORT—Christmas in the Middle Ages. The Cloisters, Ft. Tryon Park (923-3700), at 1:30 and 3:30. $13.

TOM BRIGGS, jazz vocalist. Jazz Center of N.Y., 380 Lafayette St. (924-5026), at 7. $5.

JAZZTRACK—Jay Hoggard, vibraphonist, at 7:30. Joseph Jarman-Don Moye Duo, at 9. Manhattan Healing Arts Center, 386 Broadway, near Canal St. (685-4785). $7 each show.

SUZANNE OSBORNE, mezzo-soprano/**DAVID ZIMMERMAN,** tenor, with John Evans. Elizabethan love songs; music by Purcell, Strauss, Schumann, Beethoven. Interlude concert, at 137 Greene St. (757-6300), at 3. $5.

MACHITO AND HIS BIG BAND, with Mario Bauza, Tito Puente, Paquito D'Rivera. Aaron Davis Hall, Broadway and 135th St. (690-4100), at 3. $8, $10.

SOUTH OF 14—See 12/3. Today, at 3: Western Wind, Bowery Ensemble, Centering Music Ensemble, Doubler's Delight, play music by Peter Perrin, Phil Niblock, Michael Sahl, William Parker, and Beth Anderson. At 8: The Downtown Chamber Players and L'Ensemble play music by Lydon & Mandel, John David Earnest, Donald Ashwander, George Calusdian, Peter Gordon, and Todd Brief.

JEROME COOPER, drummer. "Aspects of World Drumming," a lecture and performance. American Museum of Natural History, Central Park West at 79th St. (873-1300, ext. 514), at 2. Museum adm.

MALCOLM DALGLISH/GREY LARSEN/PETE SUTHERLAND—Southern-mountain and old-time string music. Alternative Museum, 17 White St. (966-4444), at 6. $7.

JUDAS MACCABEUS, by Handel. Open sing, conducted by Abraham Kaplan, with soloists and piano. Merkin Concert Hall at 2. $4.50. Scores to rent, $1.50.

NEW AMSTERDAM JAZZ ENSEMBLE/GARY WILLNER TRIO/ROSEANNA VITRO DUO—They all entertain informally at Bloomingdale's Lexington Ave. store, from noon to 3. Authentic swing, Christmas music. Free.

RICK RUSSO, 1973-83—Experimental music, a decade's retrospective. BACA Downtown Cultural Center, 111 Willoughby St., Brooklyn (783-3077), at 3. Free.

JOE DIEHL, on electronic keyboard. Wave Hill Armor Hall, 249th St. and Independence Ave., Riverdale, Bronx (549-2055), at 3. $7.

AEOLIAN CHAMBER PLAYERS—Lehman College Center Theater, Bedford Park Blvd. West, Bronx, at 3. Free.

BRONX ARTS ENSEMBLE—See 12/3.

LIGHT THE LEGENDS, a holiday concert by Kings Bay Y Community Chorus, Leon Leibowitz conductor. Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), at 3. $2.

BARGEMUSIC—See 12/1. Today at 4.

JULIUS GROSSMAN CHAMBER ORCHESTRA—See 11/29. Today at Briarwood Jewish Center, 139-06 86th Ave., Queens, at 2:15.

CONCERTS IN CHURCHES—Alison Deane, pianist; Arturo Delmoni, violinist; Richard Locker, violoncellist. Chamber Music Varieties: Schumann, Strauss, Schubert. Christ and St. Stephen's, 120 W. 69th St., at 3. $5... New Amsterdam Singers, Clara Longstreth conductor; with chamber orchestra and soloists; Bach, Handel, Mozart, Haydn. Grace, Broadway at E. 10th St., at 7. $7... Bach Vespers. Choir, orchestra, soloists, Frederick Grimes conductor and organist. *Magnificat,* S. 243; *Fuga sopra il Magnificat,* S. 733. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering... Grace Choral Society, Alexander Rom director, with soloists and instrumentalists. Puccin *Messa di Gloria,* Poulenc's *Gloria.* Old First, Carr St. and Seventh Ave., Brooklyn, at 4. $6, $5 advance... James R. Lawson, carillonneur. Adve hymn tunes, set by 't Hart, Johnson, others. Riversid the Drive at 122nd St., at 3. Free. At 4: New Philha monia of Riverside, George Rothman conductor, wi soloists. Mozart's Coronation Mass in C, Bach's Ma nificat in D. Free... West Village Chorale, Gwe Gould director. Gardner's *Cantata for Christma* Vaughan Williams's *Fantasia on Christmas Caro* and a cappella works from the 16th century. St. Fra cis Xavier, 30 W. 16th St., at 2:30. $5... *Daniel an the Lions.* St. John the Divine; see 12/3... Bever Myers, soprano. St. Michael's Church Hall, 225 V 99th St., at 3. $5... St. Peter's, Lexington Ave. an 54th St., at 5: Jazz Vespers with Eddie Bonnemer Orchestra, JESU Choir; offering. At 7: Galt MacDe mott and New Pulse Band; $3.

Opera

Metropolitan Opera

THROUGH 4/21—$12-$75. Mon., 11/28, at 8: Po lenc's *Dialogues of the Carmelites,* Rosenthal co ducting; with von Stade, Craig, Norden, Dun Cornell, Lewis, Hines. 11/29 at 8: Mozart's *Don Gi vanni,* Tate conducting; with Moser, Neblett, Morri Flagello, Winbergh, Battle, Boesch, Macurdy. 11/3 at 8: Verdi's *Ernani,* Levine conducting; with Mitc ell, Pavarotti, Milnes, Raimondi. 12/1 at 8: Verdi's *L Traviata,* Pritchard conducting; with Andrade, Ra fanti, MacNeil. 12/2 at 8: *Don Giovanni;* same as 11 29, except Fredricks for Morris, Alexander for Battle Vernon for Macurdy. 12/3 at 2: *Dialogues of th Carmelites;* same as 11/28, except Robinson for vo Stade, Craig for Dunn, Meredith for Hines. 12/3 at 8 *Ernani;* same as 11/30, except Negri for Mitchell

Other

FAUST, by Gounod. Fully staged production by Op era Ebony, conducted by Warren George Wilson CCNY, Aaron Davis Hall, Convent Ave. and 134t St. (690-4100). 11/29 at 8, $10-$25; 12/1 at 8, 12, 3 at 3. $10-$15.

OPERA SHOP OF THE VINEYARD THEATRE—Donizetti's *Il Giovedi Grasso* (American premiere) preceded by his chamber music, performed b Chamber Art Ensemble, 12/3, 5, 9, 15, 17 at 8; 12 11 at 3... Mozart's *Lo Sposa Deluso,* followed by hi chamber music, 12/2, 8, 10, 16 at 8; 12/4, 18 at 3 $10. 309 E. 26th St. (683-0696).

THE GONDOLIERS, by Gilbert and Sullivan. Village Light Opera Group, at F.I.T., 227 W. 27th St (243-6281). 12/3, 9, 10 at 8; 12/4, 10, 11 at 2. $12

LIGHT OPERA OF MANHATTAN—Eastside Play house, 334 E. 74th St. (861-2288). Thru 12/4: Lehar' *The Merry Widow.* 12/7-20: *Babes in Toyland.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Wed. and Thurs., $8-$13; Fri.-Sun., $8-$13.50.

AIDA, by Verdi. Amato Opera Theater, 319 Bowery a 2nd St. (228-8200). 12/3 at 7:30; 12/4 at 2:30. $8.

MADAMA BUTTERFLY, by Puccini. A staged production by the Regina Opera Theatre, Alejandro Guzman conducting. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 12/3 at 8; 12/4 at 4. $6.

AN OPERA EVENING—Soprano Barbara Hocher, mezzo-soprano Sofia Steffan, tenor Mallory Walker, baritone Mark Baur-Peters, with pianist Richard Foster. Arias, duets, scenes, from opera and operetta. Madison Avenue Baptist Church, 30 E. 31st St., 12/4 at 8. Free.

Dance

New York City Ballet
At State Theater, Lincoln Center

THRU 2/19/84—$3-$30. 11/29, 30, no performances. 12/1-31, *The Nutcracker:* 12/1, 2 at 8. 12/3 at 2 and 8. 12/4 at 1 and 5. 12/6, 7, 8 at 6. 12/9 at 8. 12/10 at 2 and 8. 12/11 at 1 and 5. 12/13, 14, 15 at 6. 12/16 at 8. 12/17 at 2 and 8. 12/18 at 1 and 5. 12/19, 20, 21, 22 at 6. 12/23 at 4 and 8. 12/24 at 1 and 5. 12/25, no performances. 12/26, 27 at 6. 12/28 at 2 and 6. 12/29 at 6. 12/30 at 8. 12/31 at 2 and 8.

CHARLES WEIDMAN WEEKEND—12/3 at 8: Dances by Weidman, Humphrey, Shawn, Limon, Koner, performed by companies and soloists; $25 (a benefit for the Weidman School)... 12/4 at 8: the Deborah Carr Theatre Dance Ensemble, in an evening of works by Weidman; $6. Both programs at the Emanu-El Midtown Y, 344 E. 14th St. (673-2207).

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MUSIC & DANCE

Alvin Ailey American Dance Theater At City Center

11/30 THRU 12/18—$5-$30. 11/30 at 7:30 (gala benefit—call 921-8977): A Tribute to 25 Years of the Alvin Ailey American Dance Theater, with a world premiere and excerpts from *Revelations* danced by illustrious alumni. 12/1 at 8: *Landscape, Portrait of Billie, Love Songs, The Stack-Up.* 12/2 at 8: *Streams, Fever Swamp, Pas de Duke, Blueshift.* 12/3 at 2: *Night Creature, To Jose Clemente Orozco, Fontessa and Friends, Precipice Solo, Revelations.* 12/3 at 8: Ailey premiere, *The Time Before the Time After, Portrait of Billie, Love Songs, The Stack-Up.* 12/4 at 2: *Landscape, Phases, Cry, Revelations.* 12/4 at 7:30, Ailey premiere, *Pigs and Fishes, Pas de Duke, Concerto in F.*

Other

ABOUT TIME, STORIES AND LINGO—Modern dances by Merian Soto, Janet Stetson, Roni Gross, master's candidates in the dance program. Teachers College, Columbia University, Horace Mann, Room 435, Broadway and 120th St. (924-0077). 12/2 and 3 at 8, 12/4 at 3. Free.

BALLET NACIONAL ESPANOL—Spanish folk and court dancing, flamenco. Brooklyn College, Flatbush Ave. Ext. 12/3 at 8, 12/4 at 2. $8-$10.

AYAKO & COMPANY—Japanese dance drama, with flutist Robert Stallman, dancer Henry Smith , guests. Schimmel Center, Pace U., Spruce St. between Nassau and Gold Sts. (488-1715). 12/2 at 8. $10.

CHOREODANCE, a showcase for dancers and choreographers. Dance Space, 357 Jay St., Brooklyn (852-1305). 12/2, 3 at 8. $4.

TIM BUCKLEY AND THE TWISTERS—*Barn Fever,* evening-length "marathon of activity" for four dancers, with score by "Blue" Gene Tyranny. The Kitchen, 59 Wooster St. (925-3615). 12/1-4 at 8:30. $5.

CHOREOGRAPHERS SHOWCASE—Works by two new Hispanic choreographers, Viveca Vazquez and Damelia Mujica, plus other works by four other newcomers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/29 at 8. $6.

ALAN GOOD'S THREE DANCES—*Amazing Bird of Champtown, Agrippa,* and *Solo.* Merce Cunningham Dance Studio, 55 Bethune St., 11th floor (924-0077). 11/28 at 8:30. $4.

BRYAN HAYES AND DANCERS—Three new works: *Chopin/Trio, Trois Morceaux Anciens De Rossini,* and *Magic Square.* Dance Gallery, 242 E. 14th St. (228-4655). 12/2-4 at 8. $6.

THE DEBORAH HAY DANCE COMPANY—Music by Pauline Oliveros. New York premiere of *Midnight Well Water.* Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/1-3 at 8, 12/4 at 3. $7.

IMPROVISATION DANCE PERFORMANCE—*They Won't Shut Up,* by a group of modern dancers. P.S. 122, First Ave. at 9th St. (477-5288). 12/2-4 at 9. $6.

LAUGHING STONE—Three works by Sin Cha Hong: *Two-Together, Tripterous,* and *here/now.* La MaMa E.T.C., 74A E. 4th St. (475-7710). 11/30-12/4 and 12/7-11 at 7 (mats. 12/4 and 11 at 2:30). $6.

PATRICIA MCBRIDE/SEAN LAVERY, with the Queens Symphony Orchestra, David Katz conductor. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (275-5000). 12/3 at 8:30, 12/4 at 3. Sat. $12-$14; Sun. $11-$13.

ADRIENNE RAMM—The solo dance repertory of Isadora Duncan. Theater of the Open Eye, 316 E. 88th St. (355-4799). 12/3 at 8, 12/4 at 3. $6.

RIVERSIDE DANCE FESTIVAL—11/30, 12/2 at 8, 12/4 at 2: Ze'Eva Cohen & Dancers. 12/1, 3, 4 at 8: Hannah Kahn Dance Company. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $6.

XXY DANCE/MUSIC, with choreographers Cyndi Lee and Mary Ellen Strom. *State of the Heart,* with music by Pierce Turner, for dancers, musicians and a shouting-tonal choir. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/28 at 8. $7.

RUTH MAYER AND BILL CARTER—Program A: *Elysian Reverie, Gift of Passage, Sirocco Night, Bilitis Esseulée, Turning Pages.* Program B: *Gypsian, Echoes, Concerto Solaire, Riffs, Turning Pages.* Joyce Theater. 11/29 at 7:30, 12/2 at 8, 12/4 at 7:30, Program A. 11/30, 12/1, 12/3 at 8, 12/4 at 2, Program B. $12.

ZURONGO FLAMENCO (N.Y. debut), with Manolo Rivera and Susana. T.O.M.I. Park Royal Theater, 23 W. 73rd (787-3980). 12/1-3 at 8, 12/4, 3 and 8. $8.

NINA WIENER AND DANCERS—World premiere of *Wind Devil,* with music by Sergio Cervetti. BAM "Next Wave." 12/1-3 at 8, 12/4 at 2. $8.

DEBRA WEISS AND DANCERS—Premiere of *Journey to the Tenth Planet.* Vital Arts Center, 78th Fifth Ave. at 13th St. (924-0077). 12/2-4 at 8. $6.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Deli-Kosher-Chinese. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Res. nec. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., 966-9872. Casual. Continental. Spcls: chicken delcorso, fettuccine Alfredo, steak Rober. Res. sug. D Tues.-Sun. 5-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza., 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room
banquets. Valet parking for D. **(M).**
AE, CB, DC, MC

TENNESSEE MOUNTAIN—143 Spring St.,
Wooster St., 431-3993. Casual. American. Sp
Canadian baby back ribs, chicken, chili and muff
Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thu
Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)**
AE, MC

WINDOWS ON THE WORLD—One World Tr
Center, 938-1111. 107 stories atop Manhattan. I
mal. American-International. Membership club
(nonmember surcharge). D Mon.-Sat. 5-10. Ta
d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec.
Cellar in the Sky: Wine cellar setting. 7-cours
with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). H**
d'Oeuvrerie & City Lights Bar: Jacket required.
ternational hors d'oeuvres. Open Mon.-Sat. 3-1
(cover after 7:30), Sun. to 9 (cover after 4). No
Jazz nightly. Free D parking. **(M)**
AE, CB, DC, MC

YANKEE CLIPPER—170 John St., bet. South
Front Sts., 344-5959. Casual. American-Seafo
Spcls: red snapper Grenoblois, Polynesian pine
ple special, seafood in shells. Res. sug. L Mon.-
noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br S
noon-4. Private parties 25-150. **(M)**
AE, CB, DC, MC

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-08
Casual. Indian. Spcls: chicken tandoori. Res. sug
Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to m
night, Sat. 3-midnight, Sun. 4-11:30. Complete L &
(I-M) AE, DC, MC,

THE COACH HOUSE—110 Waverly Pl., 777-03
Formal. American. Spcls: rack of lamb, striped ba
steak au poivre. Res. nec. D only Tues.-S
5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)**
AE, CB, DC, MC,

CUISINE DE SAIGON—154 W. 13th St., 255-60
Casual. Vietnamese. Spcls: lemon grass chick
crispy duck with hoisin sauce, barbecued po
skewer. Res. sug. D only Tues.-Sun. 5-11:30. Clos
Mon. **(M)**

DA SILVANO—260 Sixth Ave., 982-0090. Casu
Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-S
6-11:30, Sun. 5-11. **(M)** No Credit Car

EL CHARRO—4 Charles St., bet. 10th & 11th S
242-9547. Casual. Spanish-Mexican. Res. sug. Op
Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.
Sun. 1-midnight. Also **El Charro Espanol—58**
34th St., 689-1019. **(I)** AE, DC, MC,

EL COYOTE—774 Broadway, bet. 9th & 10th St
677-4291. Casual. Mexican. Spcls: large combi
tion plates, chili rellenos, shrimp con salsa verde
daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to m
night. **(I)** AE, MC,

GARVIN'S—19 Waverly Pl., 473-5261. Casu
American-Continental. Spcls: medaillons de boeu
la Scandinave, entrecôte Veneziana, roast duckli
with blueberry brandy sauce. Res. sug. L Mon.-S
11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to
a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Su
from 10. **(M)** AE, CB, DC, MC,

GOTTLIEB'S—343 Bleecker St., at W. 10th S
929-7800. Casual. Pub. International. Spcls: whc
fish, gaucho steak, fresh vegetables oriental style.
daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC,

GUADALAJARA—49 Carmine St., 807-747
Casual. Mexican-Spanish. Spcls: chicken Acapulc
mariscadas in green sauce, paella Valenciana. Re
sug. Open daily 11:30 a.m.-11:30 p.m. Private parti
for 30. **(I)** AE, DC, MC,

JOHN CLANCY'S—181 W. 10th St., at Seven
Ave., 242-7350. Casual. American-Seafood. Spc
lobster American, swordfish grilled over mesquit
shrimp with mustard and dill sauce. Res. nec. D dai
6-11:30. **(M)** AE, CB, DC, MC,

LA RIPAILLE—605 Hudson St., nr. W. 12th S
255-4406. Casual. French. Spcls: broccoli mous
with lemon butter, bass in puff pastry with raspber
vinegar sauce, veal scaloppine with morels, duc
breast with Campari sauce. D Mon.-Sat. 5:30-11:3
Closed Sun. **(M)** AE, MC,

LA TULIPE—104 W. 13th St., 691-8860. Casua
French. Spcls: papillote de red snapper aux légume
fondants, langue Valenciennoise. Res. nec. D onl
Tues.-Sun. 6:30-10. Closed Mon. **(E)**
AE, CB, DC, MC,

E FIFTH AVENUE—1 Fifth Ave., at 8th St., 60-3434. Casual. Continental. Spcls: Viennese chnitzel, shrimp with dill and capers, rack of lamb, hateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br at. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. o 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly rom 9:30. **(M)** AE, CB, DC, MC, V.

ZZAPIAZZA — 785 Broadway, at 10th St., 05-0977. Casual. American. Spcls: guacamole, amburger, variety of deep dish pizza, salads, chili, heesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m., ri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private paries for 40. **(I)** AE, MC, V.

VILLA—62 Charles St., at W. 4th St., 929-3189. asual. Spanish. Spcls: paella à la Valenciana, marisada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-nidnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **I-M)** AE, DC, V.

UND d B—71 University Place, bet. 10th & 11th ts., 673-0634. Casual. American. Spcls: chicken reast with garlic cream sauce, veal marsala, roast uck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br at.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 .m. **(I-M)** AE, DC, MC, V.

O PEPE—168 W. 4th St., 242-9338. Casual. Spansh-Mexican. Spcls: zarzuela mariscos, merluza cantarica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 .m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. ightly. **(I)** AE, CB, DC, MC, V.

ATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: acciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

KRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

PLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

HE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

RYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

ARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

AH YON—260 Madison Ave., bet. 38th-39th Sts., 696-1555. Casual. Korean-Japanese. Spcls: Gah Yon banquet, sushi, negimayaki. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-10:30. Private parties for 5-50. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

IAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

ARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. Choral singers Br Sun. thru Christmas. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab and sweetbread terrine with fresh morelles, rack of venison with fresh ginger and honey, breast of pheasant wrapped in farmer's bacon, chestnut soufflé. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

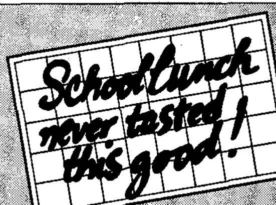
14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.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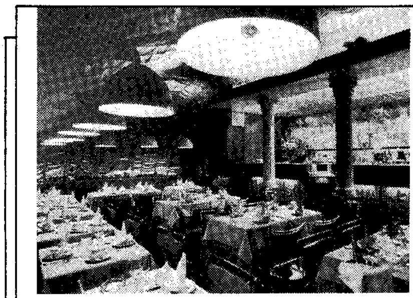

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RESTAURANT DIRECTORY

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** **Terrace:** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt
tel, 687-1860. Casual. Continental-New Orle
Spcls: jambalaya, shrimp creole, oysters Rockefe
Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-
Mon.-Fri. 5:30-10. Private parties. Closed Sat.-
(M) AE, CB, DC, MC

ELMERS—1034 Second Ave., 751-8020. Jacke
quired. American. Spcls: prime sirloin steak, l
chops, swordfish, striped bass. Res. sug. Open M
Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1
AE, CB, DC, MC

FOUR SEASONS—99 E. 52nd St., 754-9494. D
opt. International. **Pool Room:** L Mon.-Fri. n
2:30. D Mon.-Sat. 5-11:30. Complete pre-theate
5-6:30; after-theater D 10-11:30. Res. nec. Clo
Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-
7:30-11:30, desserts & cheese tray 10:30-midni
Reduced-rate parking from 6. Private parties in
rooms. Closed Sun. **(M-E)** AE, CB, DC,

GIAMBELLI 50TH RISTORANTE—46 E. 50th
688-2760. Dress opt. Northern Italian. Spcl:
ported scampi. Res. sug. L Mon.-Fri. noon-3. D M
Fri. 3-midnight, Sat. noon-midnight. Valet park
from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC

HUNAM—845 Second Ave., at 45th St., 687-74
Casual. Chinese. Spcls: beef, sea bass. Res.
Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. t
a.m. **(M)** AE, CB,

IL MENESTRELLO—14 E. 52nd St., 421-7588.
mal. Northern Italian. Res. nec. L Mon.-Sat. noo
D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed S
(M) AE, DC

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dr
opt. Northern Italian. Spcls: langostina marin
homemade pasta. Res. nec. L Mon.-Fri. noon-3
Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L &
Closed Sun. **(M)** AE, CB, DC, MC

LA BIBLIOTHEQUE—341 E. 43rd St., 661-57
Dress opt. French. Spcls: veal chop, poached salm
Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midni
Banquets for 10-150. Closed Sun. **(M)**
AE, CB, DC, MC,

LA CÔTE BASQUE—5 E. 55th St., 688-6525.
mal. French. Spcl: côte de veau à la creme d'her
fraîches, le cassoulet du Chef Toulousain, bay sc
lops sautées aux amandines. Res. nec. L Mon.-
noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Clo
Sun. **(M-E)** AE, CB, DC, MC,

LA PETITE MARMITE—5 Mitchell Pl., corner
49th St. & First Ave., 826-1084. Dress opt. Fren
Spcls: noisette de veau princesse, mousseline de s
mon, tarte aux pomme l'Alsacienne. Res. sug. L Mo
Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-
Private parties for 40. Closed Sun. **(M)**
AE, CB, DC, MC,

LA RÉCOLTE—110 E. 49th St., 421-4389. Form
French. Spcls: bouillabaisse, breast of quail with
sins, medaillons of venison with red and white wi
sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-
6-11. Closed Sun. **(E)** AE, CB, DC, MC,

LAURENT—111 E. 56th St., 753-2729. Form
French-Continental. Spcl: duckling bigarade. R
nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, S
from 5. Complete L. **(M-E)** AE, CB,

LE PERIGORD—405 E. 52nd St., 755-6244. Form
French. Spcls: confit de canard, mignon de ve
crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mo
Fri. 5:15-10:30, Sat. to 11. Complete L & D. Priv
parties for 30. Closed Sun. **(E)** AE, CB, DC, MC,

LUTECE—249 E. 50th St., 752-2225. Formal. Fren
Spcls: escalope de saumon à la moutarde, rognons
veau au vin rouge, médaillons de veau aux morill
Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-
Closed Sun. **(E)** AE, CB, D

MAHARLIKA L'AUBERGE PHILIPPINE À NE
YORK—556 Fifth Ave., at 46th St., 719-46
Casual. Philippine. Spcls: stuffed shrimp/milk fi
ox tongue, adobo, chicken Manila. Res. sug. L Mo
Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mo
Fri. 5-7. Complete L. Closed Sun. (I) AE, MC,

MANHATTAN MARKET—1016 Second Ave., b
53rd-54th Sts., 752-1400. Dress opt. America
Nouvelle. Spcls: pecan breaded chicken breast wi
sour cream mustard sauce, calves liver with sher
vinegar and red currants, veal chop with fresh cha
terelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-F
11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30.
AE, DC, MC,

MARIANAS—986 Second Ave., bet. 52nd & 53
Sts., 759-4455. Dress opt. Seafood. Spcls: bouill
baisse, fresh swordfish, salmon. Res. sug. L Mon.-F
noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M**
AE, CB, DC, MC,

MAUDE'S—Lexington Ave. & 51st St., 753-151
Casual. American-Continental. Spcls: angel ha
pasta with broccoli & shrimp, prime ribs, scallop
shrimp pernod. B daily 7-9:30. Buffet L Mon.-S

1:30-2:30. D daily 5-midnight. Snack menu daily 1:30 a.m.-midnight. Champagne buffet Br Sun. 1-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MI'S—984 Second Ave., at 52nd St., 688-4692. asual. Italian. Spcls: mussel & clam combination, ettuccine Alfredo, veal parmigiana. Open Mon.-Fri. oon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar pen 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

DDEO'S STEAK & LOBSTER HOUSE—209 E. 19th St., in the Crystal Pavilion, 644-9100. Dress pt. American-Italian. Spcls: sirloin steak, lobster, eal piccata. Res. nec. L Mon.-Fri. noon-3. D daily -midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

LM—837 Second Ave., at 45th St., 687-2953. asual. American. Spcls: steak, lobster. Open Mon.-ri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

NG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, inced squab soup in bamboo container. Res. nec. pen daily noon-11 p.m. **(M)** AE, CB, DC.

E QUILTED GIRAFFE—955 Second Ave., bet. 0th & 51st Sts., 753-5355. Formal. French nouvelle uisine. Spcls: beluga caviar beggars purses, truffle avioli, confit of duck, strudel of crabmeat. Res. nec. Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

E RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. ug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

RYNA—11 E. 53rd St., 980-9393. Casual. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M)** AE, CB, DC, MC, V.

INBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts.; 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. *Spcl: veal chop Milanese.* Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

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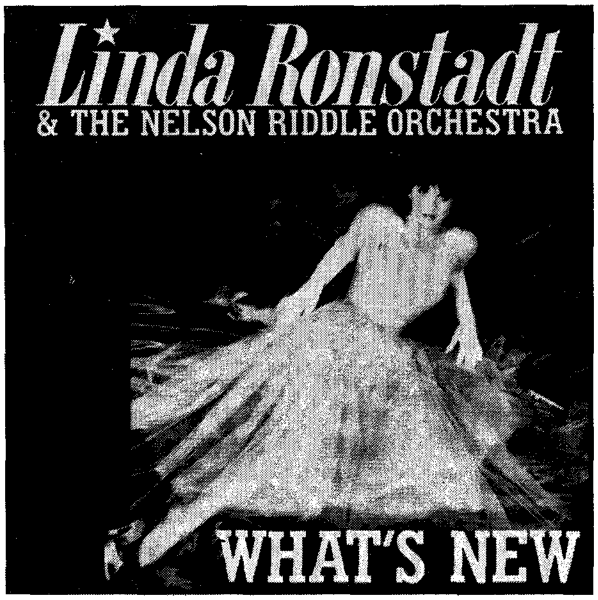

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RESTAURANT DIRECTORY

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th & 55th
586-8096. Casual. French. Spcls: rack of lamb, fr
salmon, canard au cerises. Res. sug. for 5 or mor
Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed S
(I-M) AE, CB, DC, MC

LES PYRENEES—251 W. 51st St., 246-00
246-0373. Dress opt. French. Spcl: coquilles
Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-
5-midnight. Spec. pre-theater D 5-9. Closed S
(I-M) AE, CB, DC, MC

LE VERT-GALANT—109 W. 46th St., 382-00
Jacket required. French. Spcls: onion soup, rock
nish hen, côtes de veau farci, Maurice's spe
cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D M
Sat. 5-midnight. Private parties. Ent. Closed Sun.
AE, CB, DC, MC

MOVENPICK—790 Seventh Ave., at 51st
582-0716. Casual. Continental-Swiss. Spcls: fond
wiener schnitzel, émince de veau zurichoise w
rosti. Res. sug. Open daily 7 a.m.-midnight. Pia
5-8 daily. **(M)** AE, CB, DC, MC

NICK & GUIDO—334 W. 46th St., 974-9895. Dr
opt. Northern Italian. Spcls: risotto barolo, fusilli a
vodka, gnocchi alla bava, veal Valdostana. Res. s
L Mon.-Sat. noon-3:30. D Mon.-Sat. 5-11:30.
open til midnight. Closed Sun. **(M)** AE, MC

PATSY'S—236 W. 56th St., 247-3491/247-34
Jacket required. Italian. Spcls: veal rollatine mars
spendino Romano. Open Tues.-Thurs., Sun. no
10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)**
AE, DC,

RAGA—57 W. 48th St., 757-3450. Casual. Indi
Spcls: lobster malbar, gosht vindaloo, murgh
tikke. Res. sug. L Mon.-Fri. noon-3. D da
5:30-11:15. Pre-theater & post-theater D. Ent. Mo
Sat. **(M)** AE, CB, DC, MC,

RAINBOW ROOM—30 Rockefeller Plaza, 6
floor of RCA building, 757-9090. Jacket & tie
quired. French-Italian. Res. sug. Cocktails Mon.-
from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-
(open till midnight), Tues.-Sat. to 11:30 (open til
a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br S
11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., F
Sat. 8-2 a.m., Sun. 6-midnight. Music charge after
(M). Rainbow Grill: Jacket required. Redesign
nightclub offering French-Italian menu. Res. sug.
Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Sho
Mon.-Sat. 9:15 & 11:30 (show cover). **(M)**
AE, CB, DC, MC,

**RAINIER'S—811 Seventh Ave., at 52nd St., in Sh
aton Centre Hotel,** 581-1000. Formal. Northe
Italian. D daily 6-11:30. Cocktails from 5. Compl
D. Pianist Mon.-Sat. 7-11:30. **(M)**
AE, CB, DC, MC,

SEA FARE OF THE AEGEAN—25 W. 56th
581-0540. Jacket required. American-Medit
ranean seafood. Spcl: bouillabaisse Marseilla
Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-
(M-E). AE, CB, DC, MC,

SEA PALACE—608 Ninth Ave., bet. 43rd-44th S
307-6340. Casual. Seafood-Continental-Thai. Sp
shrimp Bangkok, Sea Palace combination, Mai
lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D da
4:30-midnight. Bar til 1 a.m. Private parties for
(I) AE, CB, DC, MC,

SPINDLETOP—254 W. 47th St., 245-7326. Dr
opt. Continental. Spcls: steak, prime ribs, seafo
Res. sug. L daily 11:30-4. D daily 4-1 a.m. After th
ter supper. No-smoking room. Parties for 10-300.
anist nightly. **(M)** AE, CB, DC, MC,

**STAGE DELICATESSEN—834 Seventh Ave., b
53rd & 54th Sts.,** 245-7850. Casual. Spcls: smok
& cured pastrami, corned beef, homemade blintz
stuffed cabbage. Open daily 7 a.m.-2 a.m. B to
a.m. **(I)** No Credit Car

**TOP OF THE SIXES—666 Fifth Ave., at 53rd S
on the 39th floor,** 757-6662. Dress opt. Americ
Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mo
Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed S
(M-E) AE, CB, DC, MC,

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Co
tinental. Spcls: fish, game. Res. nec. Open Mon.-S
noon-midnight. Closed Sun. **(E)**
AE, CB, DC, MC,

VICTOR'S CAFE 52—236 W. 52nd St., 586-771
Casual. Cuban. Spcls: black bean soup, roast suc
ling pig, paella, shredded beef Cubana. Res. su
Open daily 11 a.m.-1 a.m. Pianist Tues.-Sun. Priva
parties. **(M)** AE, CB, DC, MC,

**WARWICK HOTEL—54th St. & Ave. of the Ame
cas,** 247-2700. **Sir Walter's:** Continental. L Mo
Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10.
Sun. 11:30-3. **(M). Bar & Lounge:** American.
Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC,

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Midd
Eastern-American. Spcls: babaganoush, homus, fal
fel, hamburger on pita bread. Open daily 11:30-9.
No Credit Card

RUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

AFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

AFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruitti di mare. Res. sug for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

AYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

IAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

IRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

IN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

OCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

APLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Here's *Ten Dollars* to spend at Miracle On 35th Street on any item in our store.

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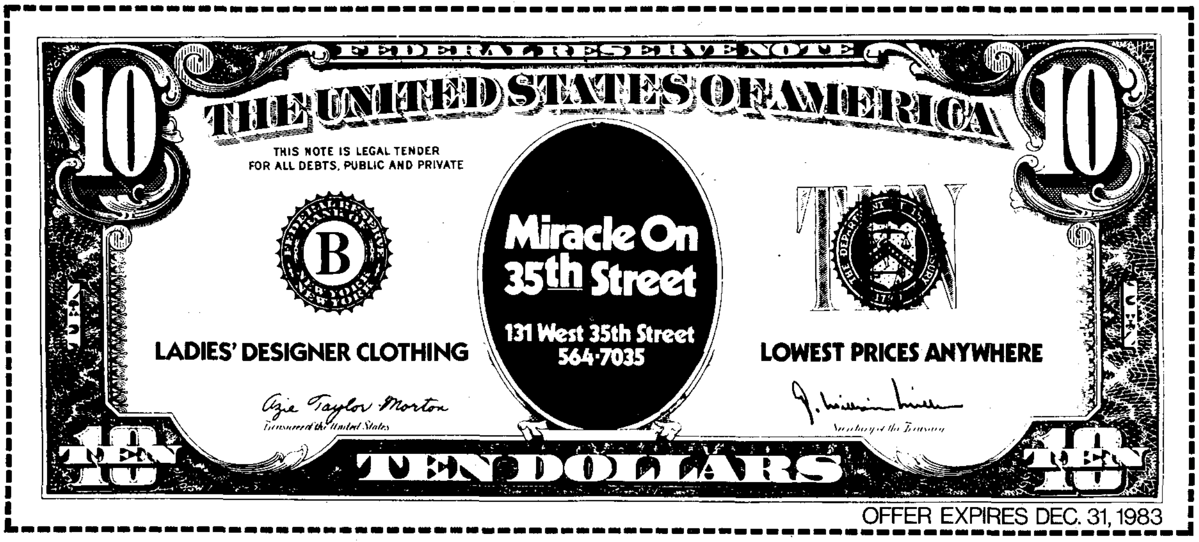
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OFFER EXPIRES DEC. 31, 1983

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FIDDLER ON THE STOVE – 349 E. 61st St., 308-4220. Casual. Rumanian. Spcls: crisp roast duck on cabbage, veal stew with polenta, Rumanian broilings. Res. sug. L Mon. - Fri. 11.30 - 3. D daily 5 - 11. Ent. Fri. - Sun. from 7. **(I)** AE, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, fish, lobster. Res. sug. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: pheasant braised with forty cloves of garlic; Colorado black bear stewed in beer, medaillons of venison grand veneur, hunter's cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassée of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC,

TRE AMICI—1294 Third Ave., bet. 74th & 75th S
535-3416. Dress opt. Italian. Spcls: linguine
diavolo, beef braciola, veal piccata. Res. sug. D o
Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano
8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)**
AE, CB, DC, MC,

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63
Sts., 838-0850. Casual. Hunan. Spcls: cubed lar
with mushrooms, mustard shrimp, lobster with bla
bean sauce. Res. sug. Open Sun.-Thurs. noon-11, F
Sat. to 11:30. Free 2-hr. parking. **(M)** AE, D

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln C
874-7000. Casual. American-Continental. Op
daily noon-8. **(M)** **Adagio Buffet:** Open perfor
ance nights 5:30-8. **(M)** AE, DC, MC,

CAFE DES ARTISTES—1 W. 67th St., 877-35
Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30.
Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3.
Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)**
AE, CB, DC, MC,

CENTRE COURT—61 W. 62nd St., 586-122
Casual. American. Spcls: USDA prime steak, veal
lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D dai
5-midnight. Br Sun. 11:30-4. Free 2-hr parking aft
5. **(M)** AE, CB, DC, MC,

MRS. J'S SACRED COW—228 W. 72nd S
873-4067. Casual. American. Spcls: prime ste
roast beef, fresh seafood. D only Mon.-Thurs. 4
a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pian
nightly. Private parties. **(M)** AE, CB, DC, MC,

SUSHISEI—2025 Broadway, at 69th St., 496-007
Casual. Japanese. Spcls: sushi bar, tatami rooms,
shimi, teriyaki, tempura. L daily noon-3. D dai
5:30-11. **(I-M)** AE, MC,

SWEETWATERS—170 Amsterdam Ave., bet. 67
& 68th Sts., 873-4100. Dress opt. Continent
Italian. Spcls: tortellini alla Nonna, chicken sca
pariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5.
daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Su
(M) AE, CB, DC, MC,

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-518
Casual. American. Spcls: lobster Newburg, crabme
Virginia, soft clam belly broil. Open Mon.-F
11:30-9, Sat. 4-11. Private parties. Pianist Fri. & S
Closed Sun. **(M)** AE, CB, DC, MC,

JUNIOR'S—386 Flatbush Ave. Extensio
852-5257. Casual. American. Spcls: steaks, d
sandwiches, cheesecake. B daily 6:30-11. L dai
11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.
Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, D

THE RIVER CAFÉ—1 Water St., 522-5200. Dre
opt. American. Spcl: fresh fish. Res. nec. Open dai
noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)**
AE, D

Queens

BEN'S BEST—Rego Park, 96-40 Queens Blv
897-1700. Casual. Kosher. Spcls: corned bee
stuffed cabbage, chopped liver. Open daily 9 a.m
9:45 p.m. **(I)** No Credit Card

JAI YA—Elmhurst, 81-11 Broadway, 651-133
Casual. Thai. Spcls: pork/beef sarte, fish with chi
sauce, fresh seafood daily. Res. nec. Open Mon.-Fr
11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)**
AE, CB, DC, MC,

RALPH'S ITALIAN RESTAURANT—75-61 31
Ave., Jackson Heights, 899-2555. Casual. Italia
Spcls: veal rollatini, spaghetti carbonara, chicke
Valdostana. Res. sug. Open Mon.-Thurs. noon-10:3
p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Su
(I) AE, DC,

SILVER STAR—Jackson Heights, 90-24 Astor
Blvd., 672-1389. Casual. Italian-American. L Mon
Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complet
D. **(I-M)** AE, CB, DC, MC,

VILLA BIANCA—Flushing, 167-17 Northern Blvd
353-7065. Casual. Northern Italian. Open daily fro
noon. Continental L buffet. Complete L & D. Parking
Also **Villa Bianca East Little Neck** 251-17 North
ern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri
5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M**
AE, CB, DC, MC, V

VILLA SECONDO—Fresh Meadows, 184-22 Hor
ace Harding Expy., 762-7355. Casual. Northern Ital
ian. Res. sug. L & D Tues.-Fri. noon-11, Sat
4-midnight, Sun. 2-11. Complete L. Closed Mon
(I-M) AE, DC, MC, V

TELEVISION

Daytime, Nov. 30 - Dec. 2 and Dec. 5 - 6

- ② **WCBS** 212-975-4321
- ④ **WNBC** 212-664-4444
- ⑤ **WNEW** 212-535-1000
- ⑦ **WABC** 212-887-7777
- ⑨ **WOR** 212-764-7000
- ⑪ **WPIX** 212-949-1100
- ⑬ **WNET** 212-560-2000
- ㉑ **WLIW** 516-454-8866
- ㉛ **WNYC** 212-566-3112
- Ⓗ **HOME BOX OFFICE** 212-484-1100
- Ⓢ **SHOWTIME** 212-880-6600
- Ⓝ **UPTOWN** 212-942-7200
- Ⓦ **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
- ② Daybreak
- ④ Today In New York
- ⑤ New Zoo Review
- ⑦ News
- ⑪ 20-Minute Workout
- Ⓗ Thu/Puss In Boots
  - Tue/Animal Talk
- Ⓢ Mon/The Wild Pony
  - Tue/**Movie**: To Race The Wind

6:30
- ② ④ News
- ⑤ Popeye
- ⑨ Jimmy Swaggart
- ⑪ Tom & Jerry & Friends
- Ⓗ Wed/Do Me A Favor. . .Don't Vote For My Mom!
  - Fri/Portrait Of A Teenage Shoplifter
- Ⓢ Thu/Mark Twain Theatre
  - Mon/Christmas Mountain

7:00
- ② Morning News
- ④ Today
- ⑤ Woody Woodpecker
- ⑦ Good Morning America
- ⑨ 700 Club
- ⑪ Superfriends
- Ⓗ Tue/**Movie**: The Chosen
- Ⓢ Fri/**Movie**: Gizmo

7:30
- ⑤ Bugs & Porky
- ⑪ Scooby Doo
- Ⓗ Wed/**Movie**: The Chosen
  - Thu/**Movie**: Klondike Fever
  - Fri/**Movie**: Absence Of Malice
- Ⓢ Wed/A Thanksgiving Tale
  - Mon/**Movie**: The Adventures Of The Wilderness Family

8:00
- ⑤ Woody Woodpecker
- ⑨ Civic Programming
- ⑪ Pink Panther
- Ⓗ Mon/**Special**: Freddy The Freeloader's Christmas Dinner
- Ⓢ Wed/Thunderbirds 2086
  - Thu/Treasures Of The Snow
  - Tue/*Someone's In The Kitchen With Jamie*

8:30
- ⑤ Flintstones
- ⑨ Straight Talk
- ⑪ Tom & Jerry
- Ⓢ Fri/Faerie Tale Theatre
  - Tue/**Movie**: Gizmo

9:00
- ② Tic Tac Dough
- ④ Donahue
- ⑤ I Love Lucy
- ⑦ Morning Show
- ⑪ Great Space Coaster
- Ⓗ Mon/Men's Gymnastics
  - Tue/**Movie**: Rich Little's "A Christmas Carol"

9:30
- ② Jokers Wild
- ⑤ My Three Sons
- ⑨ News
- ⑪ Civic Programming
- Ⓗ Wed/Fraggle Rock
  - Thu/Video Juke Box
  - Fri/Coming Attractions
- Ⓢ Wed,Fri,Mon/ Aerobicise

10:00
- ② $25,000 Pyramid
- ④ Diff'rent Strokes
- ⑤ Wed-Fri/Welcome Back Kotter
  - Mon,Tue/Make Room For Daddy
- ⑨ Romper Room
- ⑪ Civic Programming
- Ⓗ Wed/Barbara Mandrell
  - Thu/**Movie**: Search And Destroy
  - Fri/**Movie**: Table For Five
  - Mon/**Movie**: Absence Of Malice
  - Tue/Vanishing Wilderness
- Ⓢ Wed/**Movie**: East Side, West Side
  - Thu/**Movie**: The Happy Road
  - Fri/**Movie**: Bonnie Scotland
  - Mon/**Movie**: Brigadoon
  - Tue/**Movie**: It Happened At The World's Fair
- Ⓦ Wed/**Movie**: They All Laughed
  - Thu/**Movie**: Adventures Of The Wilderness Family II
  - Fri/**Movie**: Jour De Fête
  - Mon/**Movie**: The Boss's Son
  - Tue/**Movie**: Hester Street

10:30
- ② Press Your Luck
- ④ Sale Of The Century
- ⑤ All In The Family
- ⑦ Woman To Woman
- ⑪ Magic Garden

11:00
- ② Price Is Right
- ④ Wheel Of Fortune
- ⑤ Breakaway
- ⑦ Benson
- ⑨ Bonanza
- ⑪ Richard Simmons

11:30
- ④ Dream House
- ⑦ Loving
- ⑪ I Dream Of Jeannie
- Ⓗ Wed/Coming Attractions
  - Thu/Consumer Reports Holiday Special
  - Tue/**Movie**: Blinded By The Light

12 **NOON**
- ② Wed-Mon/Tattletales
  - Tue/Lorne Greene's New Wilderness
- ④ Go
- ⑤ Midday
- ⑦ Family Feud
- ⑨ ⑪ News
- Ⓗ Wed/The Last Unicorn
  - Thu/**Movie**: Megaforce
  - Fri/Men's Gymnastics
  - Mon/**Movie**: Table For Five
- Ⓢ Wed/**Special**: Kennedy's Don't Cry
  - Thu/**Movie**: The Man From Snowy River
  - Fri/**Movie**: Footlight Frenzy
  - Mon/**Movie**: Still Of The Night
  - Tue/**Movie**: The Chosen
- Ⓦ Public Affairs

12:30
- ② Young And The Restless
- ④ Search For Tomorrow
- ⑦ Ryan's Hope
- ⑪ Wed/**Movie**: Flaming Star (1960). Elvis Presley.
  - Thu/**Movie**: The Enemy Below (1957). Robert Mitchum.
  - Fri/**Movie**: Kind Hearts And Coronets (1950). Alec Guinness.
  - Mon/**Movie**: Generation (1969). David Janssen.
  - Tue/**Movie**: Robbery (1967). Stanley Baker.

1:00
- ④ Days Of Our Lives
- ⑤ Hour Magazine
- ⑦ All My Children
- ⑨ Wed/**Movie**: The Death Of Me Yet (1971). Doug McClure.
  - Thu/**Movie**: The Night Has Eyes (1942). James Mason.
  - Fri/**Movie**: The Falcon In Danger (1943). Tom Conway.
  - Mon/**Movie**: East Of Kilimanjaro (1962). Marshall Thompson.
  - Tue/**Movie**: Action In Arabia (1944). George Sanders.
- Ⓗ Fri/**Special**:Rich Little's "A Christmas Carol"
  - Tue/**Movie**: Right Of Way
- Ⓦ Wed/**Movie**: Three Into Two Won't Go
  - Thu/**Movie**: Barbarosa
  - Fri/**Movie**: The Stuntman
  - Mon/NBA '83 Championship
  - Tue/**Movie**: Porky's

1:30
- ② As The World Turns
- Ⓗ Wed/**Movie**: Superman II

2:00
- ④ Another World
- ⑤ News
- ⑦ One Life To Live
- Ⓗ Thu/**Movie**: Klondike Fever
  - Fri/**Movie**: Absence Of Malice
  - Mon/**Movie**: Search And Destroy
- Ⓢ Wed,Fri,Mon/ Aerobicise
  - Thu/**Movie**: Honkytonk Man
  - Tue/**Movie**: They Got Me Covered
- Ⓦ Mon/**Movie**: The Adventures Of The Wilderness Family

2:15
- ⑤ Popeye

2:30
- ② Capitol
- ⑨ In Search Of
- ⑪ Tom & Jerry
- Ⓢ Wed/**Movie**: Conspirator
  - Fri/A Better Place
  - Mon/**Movie**: The Painted Hills
- Ⓦ Thu/**Movie**: The Boss's Son

3:00
- ② Guiding Light
- ④ Wed-Fri/Match Game/Hollywood Squares
  - Mon,Tue/Fantasy
- ⑤ Inspector Gadget
- ⑦ General Hospital
- ⑨ Family
- ⑪ Superfriends
- Ⓗ Tue/Barbara Mandrell
- Ⓢ Fri/**Movie**: Spirit Of The Wind
- Ⓦ Wed/Alice In Wonderland
  - Tue/The Last Unicorn

3:30
- ⑤ Wed,Thu,Mon,Tue/ Woody & Bugs
  - Fri/Bugs & Porky
- ⑪ Scooby Doo
- Ⓗ Mon/Video Jukebox
- Ⓦ Fri/The Last Unicorn

4:00
- ② Wed-Mon/Barnaby Jones
  - Tue/Tattletales
- ④ Wed-Mon/Love Connection
  - Tue/**Special Treat**: Oh, Boy! Babies! A group of sixth grade boys learn to care for infants.
- ⑤ He-Man And The Masters Of The Universe
- ⑦ Edge Of Night
- ⑨ Wed/**Movie**: The Rover (1971). Anthony Quinn.
  - Thu/**Movie**: The Prince Who Was A Thief (1951). Tony Curtis.
  - Fri/**Movie**: Moon Fleet (1955). Stewart Granger.
  - Mon/**Movie**: Battle Hymn (1957). Rock Hudson.
  - Tue/**Movie**: Twilight For The Gods (1958). Rock Hudson.
- ⑪ Pink Panther
- Ⓗ Wed/Adventure Of Sherlock Hound
  - Thu/Puss In Boots
  - Fri/Coming Attractions
  - Mon/Christmas Mountain
- Ⓢ Wed/A Thanksgiving Tale
  - Mon/**Movie**: The Great Adventure
  - Tue/Mark Twain Theatre
- Ⓦ Mon/**Movie**: The Secret Policeman's Other Ball

4:30
- ② Tue/**Special**: The Wrong Way Kid. Dick Van Dyke, Kevin Mitchell.
- ④ Wed-Mon/People's Court
- ⑤ Wed-Fri/What's Happening
  - Mon,Tue/Batman
- ⑦ Eyewitness Extra
- ⑪ Happy Days Again
- Ⓗ Wed/Fraggle Rock
  - Fri/Portrait Of A Teenage Shoplifter
  - Tue/**Special**: B.C. A Special Christmas
- Ⓢ Wed/Thunderbirds 2086
  - Thu/Mark Twain Theatre
- Ⓦ Wed/Comedy Clips
  - Thu/**Movie**: A Coming Of Age
  - Tue/**Movie**: Magic

4:45
- ⑬ Mister Rogers

5:00
- ② ④ ⑦ News
- ⑤ Wed-Fri/One Day At A Time
  - Mon,Tue/Six Million Dollar Man
- ⑪ Little House On The Prairie
- Ⓗ Wed/Do Me A Favor. . .Don't Vote For My Mom!
  - Tue/**Movie**: The Chosen
- Ⓢ Fri/Faerie Tale Theatre
- Ⓦ Wed/A Punt, A Pass And A Prayer
  - Fri/**Movie**: Ranson
  - Mon/**Movie**: Parting Shot

5:25
- ⑬ 3-2-1 Contact (cc)

5:30
- ② Tue/News
- ⑤ Wed-Fri/WKRP In Cincinnati
- Ⓗ Thu/**Movie**: Search And Destroy
  - Fri/Fraggle Rock
  - Mon/**Movie**: Absence Of Malice
- Ⓢ Mon/**Movie**: The Adventures Of The Wilderness Family
  - Tue/**Movie**: Honkytonk Man

Evening, Nov. 30 - Dec. 2 and Dec. 5 - 6

Wed, Nov. 30

6:00
- ② ④ ⑦ News
- ⑤ Three's Company
- ⑨ Buck Rogers
- ⑪ Love Boat
- ⑬ New Jersey Nightly News
- ㉑ Woodwright's Shop III
- ㉛ Brooklyn College Presents
- Ⓗ Barbara Mandrell
- Ⓢ **Movie**: The Hound Of The Baskervilles

6:30
- ⑤ Taxi
- ⑬ Nightly Business Report
- ㉑ Housewarming With Charlie Wing
- ㉛ News From City Hall
- Ⓦ News

7:00
- ② ④ ⑦ News
- ⑤ M*A*S*H
- ⑨ Laugh-In
- ⑪ Barney Miller
- ⑬ MacNeil/Lehrer Newshour
- ㉑ Doctor In The House
- ㉛ Infinity Factor
- Ⓦ Shorts & Music

7:30
- ② 2 On The Town
- ④ Family Feud
- ⑤ All In The Family
- ⑦ Entertainment Tonight
- ⑨ Benny Hill
- ⑪ News
- ㉑ Nightly Business Report
- ㉛ Harold Ousley And His Circle Of Friends
- Ⓗ Coming Attractions
- Ⓦ **Basketball:** Knicks Vs. Nets

8:00
- ② Classic Creatures

TELEVISION

④ Real People
⑤ PM Magazine
⑦ Fall Guy
⑨ News 9: Primetime
⑪ **Movie:** The Killer Elite (1975). James Caan, Robert Duvall. A mercenary gunman turns on his partner and they end up stalking each other.
⑬ Survival Special
㉑ All Creatures Great And Small
㉛ Previn And The Pittsburg: Ella Fitzgerald
Ⓗ **Movie:** The Chosen
Ⓝ **Movie:** Smithereens
Ⓢ **Movie:** The Godfather II

8:30
⑤ Carol Burnett
⑨ Newark And Reality

9:00
② **Movie:** An Uncommon Love (1983). Barry Bostwick, Kathryn Harrold. A college teacher and his student fall in love, but must learn to deal with the fact that she is a prostitute.
④ Facts Of Life
⑤ Merv Griffin
⑦ Dynasty (cc)
⑨ **Movie:** The Amazing Howard Hughes II (1977). Tommy Lee Jones.
⑬ **Special:** High Schools. Documentary based on the 1983 Carnegie Report on the American High School.
㉑ Monty Python
㉛ Job Market

9:30
④ Family Ties
㉑ Fawlty Towers
㉛ Silk Screen

10:00
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel
⑬ Symposium
㉑ Fall And Rise Of Reginald Perrin
㉛ Strange Case Of Death In The West
Ⓗ The Hitchhiker
Ⓝ **Movie:** Smiles of A Summer Night
Ⓦ **Movie:** The Burning

10:30
⑪ News
㉑ Bless Me Father
㉛ Benny Hill

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Odd Couple
⑬ Masterpiece Theatre: The Citadel (cc)
㉑ International Edition

11:30
② Police Story
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Latenight America
Ⓗ **Movie:** Right Of Way
Ⓢ **Movie:** Alone In The Dark
Ⓦ **Movie:** The Happy Gigolo

12 MIDNIGHT
⑪ Star Trek
Ⓝ **Movie:** Kamikaze'89

12:30
② **Movie:** Project: Kill (1977). Leslie Nielsen, Gary Lockwood.
④ David Letterman
⑦ Entertainment Tonight
⑨ Ironside

1:00
⑤ Hogan's Heroes
⑦ **Movie:** Playmates (1974). Alan Alda, Connie Stevens.
⑪ Twilight Zone
Ⓦ **Movie:** Fists Of The White Lotus

1:05
Ⓢ **Movie:** Naughty Wives

1:20
Ⓗ **Movie:** Making Love

1:30
④ ⑨ ⑪ News
⑤ Chico And The Man

2:00
② News
⑤ **Movie:** Boy Meets Girl (1938). James Cagney, Pat O'Brien.
⑨ Joe Franklin
⑪ Emergency!

2:30
④ Mary Tyler Moore
Ⓢ **Special:** Kennedys Don't Cry
Ⓦ **Movie:** The Mannequin

3:00
④ Mary Tyler Moore
⑨ World Vision
⑪ **Movie:** The Seventh Veil (1946). James Mason.

3:15
Ⓗ Barbara Mandrell

3:30
④ Bob Newhart

4:00
④ More Real People
⑨ World Vision

4:10
Ⓢ **Movie:** The Hound Of The Baskervilles

4:30
④ News
⑨ For The Love Of A Hungry Child

4:50
Ⓗ Benny Hill

5:00
⑦ Oceanus—The Marine Environment
⑨ News
⑪ Watch On Washington

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Thu., Dec. 1

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Love Boat
⑬ New Jersey Nightly News
㉑ Making The Most Of The Micro (cc)
㉛ New Tech Times
Ⓢ **Movie:** The Chosen

6:30
⑤ Taxi
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑪ Barney Miller
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓗ Inside The NFL
Ⓦ **Movie:** Superman II

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Rebop

8:00
② Magnum, P.I.
④ Gimme A Break
⑤ PM Magazine
⑦ TBA
⑨ News 9: Primetime
⑪ **Movie:** Zandy's Bride (1974). Gene Hackman, Liv Ullmann. A rough cattleman gets more than he's bargained for when he receives his mail-order bride.
⑬ Dinner At Julia's (cc)
㉑ From "Star Wars" To "Jedi": The Making Of A Saga
㉛ Tony Brown's Journal
Ⓗ **Movie:** Porky's
Ⓝ **Movie:** Having A Wild Weekend
Ⓢ **Movie:** The Man From Snowy River

8:30
④ Mama's Family
⑤ Carol Burnett
⑨ **Hockey:** N.J. Devils Vs. Washington Capitals
⑬ Sneak Previews
㉛ Black Focus

9:00
② Simon & Simon
④ We Got It Made
⑤ Merv Griffin
⑦ **Football:** L.A. Raiders Vs. San Diego Chargers
⑬ An Evening With Chuck Mangione
㉛ Ramblin'

9:10
Ⓦ Richard Brown Reviews

9:30
④ Cheers
㉑ All New This Old House (cc)
Ⓦ **Movie:** Barbarosa

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
㉑ Survival Special (cc)
㉛ Looking East
Ⓗ **Movie:** Four Friends
Ⓝ **Movie:** Eating Raoul
Ⓢ Ladies Night Out Starring Pudgy!

10:30
⑪ News

11:00
② ④ News
⑤ M*A*S*H
⑪ Odd Couple
Ⓦ **Movie:** Young Lady Chatterly

11:15
⑬ Together In Concert: Tex Beneke And His Orchestra

11:30
② Trapper John, M.D.
④ Tonight
⑤ Thicke Of The Night
⑨ Racing From Roosevelt
⑪ Honeymooners
㉑ Latenight America
Ⓢ **Movie:** Honkytonk Man

12 MIDNIGHT
⑦ ⑨ News
⑪ Star Trek
Ⓗ **Movie:** Monsignor
Ⓝ **Movie:** Wild Strawberries

12:30
② **Movie:** Love For Ransom (1977). John Davidson, Barry Primus.
④ David Letterman
⑦ Nightline
⑨ World Vision
Ⓦ **Movie:** The Secret Policeman's Other Ball

1:00
⑤ Hogan's Heroes
⑦ Entertainment Tonight
⑪ Twilight Zone

1:30
④ ⑨ ⑪ News
⑤ Chico And The Man
⑦ **Movie:** Anastasia (1956). Ingrid Bergman, Yul Brynner.

1:35
Ⓢ **Movie:** An Officer And A Gentleman (cc)

2:00
② News
⑤ **Movie:** Marked Woman (1937). Bette Davis, Humphrey Bogart.
⑨ Joe Franklin
⑪ Emergency!
Ⓗ **Movie:** Force: Five
Ⓦ **Movie:** Superman II

2:30
④ Mary Tyler Moore

3:00
④ Mary Tyler Moore
⑨ **Movie:** A Damsel In Distress (1937). Fred Astaire, Joan Fontaine.
⑪ **Movie:** Minnesota Clay (1965). Cameron Mitchell, George Reviere.

3:30
④ Bob Newhart

3:40
Ⓗ Video Jukebox
Ⓢ Ladies Night Out Starring Pudgy!

4:00
④ More Real People

4:10
Ⓗ **Movie:** Porky's

4:30
④ News

5:00
⑦ Family Portrait: Physical And Sexual Aspects Of A Relationship
⑨ News
⑪ Biography
Ⓢ Treasures Of The Snow

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:55
Ⓗ Consumer Reports Holiday Special

Fri., Dec. 2

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑬ New Jersey Nightly News
㉑ Crockett's Victory Garden
Ⓗ Men's Gymnastics
Ⓢ **Movie:** Footlight Frenzy

6:30
⑤ Taxi
⑪ **Special:** Mr. Magoo's Christmas Carol
⑬ Nightly Business Report
㉑ Square Foot Gardening
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓗ Inside The NFL
Ⓦ **Movie:** Porky's

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Music Video Party

8:00
② Dukes Of Hazzard
④ Mr. Smith
⑤ PM Magazine
⑦ Benson (cc)
⑨ News 9: Prime Time
⑪ **Movie:** Three Coins In The Fountain (1954). Clifton Webb, Dorothy McGuire. Three American women wish for romance at the Fountain of Trevi in Rome.
⑬ Washington Week In Review
㉑ Vietnam: A Television History (cc)
㉛ Africa File
Ⓗ **Movie:** Table For Five
Ⓝ **Movie:** Diva
Ⓢ **Movie:** Creepshow

8:30
④ Jennifer Slept Here
⑤ Healthbeat Magazine
⑦ Webster
⑨ **Movie:** The Romantic Englishwoman (1978). Glenda Jackson, Michael Caine.
⑬ Wall $treet Week
㉛ Eye On Dance

8:40
Ⓦ Richard Brown Reviews

9:00
② Dallas
④ **Movie:** Looker (1981). Albert Finney, James Coburn. A successful plastic surgeon, suspected of murdering his beautiful patients, sets out to find the real killer.
⑤ Merv Griffin
⑦ Lottery (cc)
⑬ **Special:** A War Story. A docudrama about a Canadian doctor's heroism in a Japanese POW camp during WW2.
㉑ **Movie:** The Fabulous Dorseys
㉛ Presente
Ⓦ **Movie:** The Stuntman

9:30
㉛ Masterpiece Theatre: The Citadel

10:00
② Falcon Crest
⑤ ⑪ News
⑦ Matt Houston (cc)
Ⓗ **Movie:** Absence Of Malice

10:05
Ⓝ **Movie:** Schlock
Ⓢ **Movie:** Humanoids From The Deep

10:30
⑪ News
⑬ **Special:** May's Miracle. The true story of a young man, blind from birth, severely retarded and afflicted with Cerebral Palsy who miraculously develops into a virtuoso pianist.
㉛ Music Video Party

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Odd Couple
㉑ **Movie:** Back Street

11:05
⑬ Quest

11:15
Ⓦ Leonard Report

11:30
② **Movie:** Embryo (1976). Rock Hudson, Barbara Carrera. A bizarre experiment creates a woman who developes from fetus to 24-year-old in a matter of days.
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
Ⓢ US Festival/Day 3

11:45
Ⓦ **Movie:** Electric Blue

12 MIDNIGHT
⑪ Star Trek
Ⓗ The Hitchhiker
Ⓝ **Movie:** Cries And Whispers

12:30
④ Friday Night Videos
⑦ New York Hot Tracks
⑨ Ironside
Ⓗ **Movie:** The Boat

12:45
Ⓦ **Movie:** Master Of Disaster

1:00
⑤ Soul Train
⑪ Twilight Zone
Ⓢ **Movie:** Love At First Bite

1:30
⑨ News
⑪ News

1:45
② **Movie:** A Touch Of Class (1973). Glenda Jackson, George Segal.

2:00
④ News
⑤ America's Top Ten
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold

2:30
⑤ **Movie:** The Projected Man (1967). Mary Peach, Bryant Haliday.
⑦ **Movie:** The Bandit Of Zhobe (1959). Victor Mature, Anthony Newley.

2:45
Ⓢ **Movie:** Creepshow

3:00
④ Mary Tyler Moore
⑨ Somewhere A Child
⑪ **Movie:** The Tall Texan (1953). Lloyd Bridges, Marie Windsor.
Ⓦ **Movie:** Felicity

3:05
H Inside The NFL

3:30
4 Mary Tyler Moore

3:49
2 **Movie:** Cold Sweat (1974). Charles Bronson, Liv Ullman.

4:00
4 Bob Newhart
9 Too Young To Die

4:05
H **Movie:** Table For Five

4:30
4 More Real People

5:00
4 9 News
11 Biography
S A Better Place

5:30
2 Newsmakers
9 **Movie:** Arena (1953). Gig Young, Jean Hagen.
11 Insight
S **Movie:** Spirit Of The Wind

Mon., Dec. 5

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
13 New Jersey Nightly News
21 Great Chefs Of New Orleans
31 All About TV
W Shorts & Music

6:30
5 One Day At A Time
11 **Special:** Yogi's First Christmas, Part 1. (Part 2, Tue., Dec. 6, 6:30 p.m.).
13 Nightly Business Report
21 Dinner At Julia's (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W **Movie:** Knightriders

7:30
2 2 On The Town
4 **Special:** Christmas In Rockefeller Center
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 *Nightly Business* Report
31 Getting Over
H Fraggle Rock
S Benji's Very Own Christmas Story

8:00
2 Scarecrow and Mrs. King
4 Boone
5 PM Magazine
7 **Special:** The Best Christmas Pageant Ever (1983). Loretta Swit. A housewife attempts to stop the six meanest kids in town from ruining the Christmas show. (cc)
9 News 9: Prime Time
11 Solid Gold Christmas Special. Marilyn McCoo hosts this celebration featuring Donna Summer, America, Peter, Paul & Mary and others.
13 Great Performances: Placido Domingo Celebrates Seville. Stereo simulcast over WNCN-FM.
21 Undersea World Of Jacques Cousteau
31 **Special:** Don't Eat The Pictures: Sesame Street At The Metropolitan Museum
H **Special:** Freddy The Freeloader's Christmas Dinner
N **Movie:** Deathwatch
S Faerie Tale Theatre

8:30
5 **Special:** Tell Them I'm A Mermaid. A musical-theatre documentary relating the personal experiences of seven extraordinary women with physical disabilities.
9 **Movie:** A Hole In The Head (1959). Frank Sinatra, Edward G. Robinson.

9:00
2 AfterMASH
4 **Movie:** Choices of the Heart (1983). Melissa Gilbert, Mike Farrell. Portrayal of a young woman who gave up everything to become a Catholic missionary in El Salvador.
5 Merv Griffin
7 **Football:** Minnesota Vikings Vs. Detroit Lions (cc)
21 Nature (cc)
31 Cityscope
H **Movie:** Table For Five
S **Movie:** Yes, Giorgio

9:05
13 Kennedy Center Tonight: Broadway Plays Washington. A musical spectacular hosted by Debbie Reynolds.

9:30
2 Newhart
31 Moneymakers
W **Movie:** Absence Of Malice

10:00
2 Emerald Point N.A.S.
5 11 News
21 Arranger Sessions With Billy Taylor
31 German Professional Soccer

10:10
N **Movie:** Diva

10:30
11 News

11:00
2 4 News
5 Taxi
9 Soap
11 Odd Couple
21 Barbershop Jamboree
H **Movie:** Search And Destroy
S **Movie:** Stacey

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
W **Movie:** Expose Me Lovely

12 *MIDNIGHT*
7 News
11 Star Trek
N **Movie:** Smithereens

12:20
S **Movie:** Still Of The Night

12:30
2 Columbo
4 David Letterman
7 Nightline
9 World Vision

12:40
H Four Friends

1:00
5 Hogan's Heroes
7 Entertainment Tonight
11 Twilight Zone
W **Movie:** Nest Of Vipers

1:30
4 9 11 News
5 Chico And The Man
7 **Movie:** Sink The Bismarck (1960). Kenneth More, Dana Wynter.

1:55
S **Movie:** The Verdict

2:00
2 News
4 Mary Tyler Moore
5 America's Top Ten
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:40
H Men's Gymnastics

3:00
4 Bob Newhart
9 World Vision
11 **Movie:** Fury At Smuggler's Bay (1963). Peter Cushing, John Fraser.
W **Movie:** Parting Shot

3:30
4 Bob Newhart
5 Off The Set

3:40
H **Special:** Freddy The Freeloader's Christmas Dinner

4:00
4 Here's Lucy
9 World Vision
S **Movie:** Yes, Giorgio

4:30
4 Here's Lucy
H Video Jukebox

5:00
4 More Real People
7 Oceanus—The Marine Environment
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Dec. 6

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle

6:30
5 One Day At A Time
11 **Special:** Yogi's First Christmas, Part 2 (Part 1, Mon., Dec. 5, 6:30 p.m.).
13 Nightly Business Report
21 Magic Of Decorative Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H **Special:** Rich Little's "A Christmas Carol"
W Santa's Magic Toy Bag

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
W **Basketball:** Knicks Vs. Nets

8:00
2 Mississippi
4 A Team
5 PM Magazine
7 Just Our Luck
9 News 9: Primetime
11 **Special:** American Bandstand's 30th Anniversary Special, Part 1. (Part 2, Wed., Dec. 7, 8 p.m.).
13 Nova (cc)
21 The Pallisers
31 Black Focus
H **Movie:** Diva
N **Movie:** Chan Is Missing
S An Audience With Mel Brooks

8:30
5 Carol Burnett
7 Happy Days (cc)
9 **Movie:** Diamonds For Breakfast (1968). Marcello Mastroianni, Rita Tushingham.
31 Africa File

9:00
2 **Movie:** The Winter Of Our Discontent (1983). Donald Sutherland, Teri Garr. John Steinbeck's story of a man who struggles to maintain his integrity in this age of compromise.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
21 Masterpiece Theatre: The Citadel (cc)
31 Eye On Dance
S **Movie:** I Ought To Be In Pictures

9:05
13 Vietnam: A Television History (cc)

9:30
7 Oh Madeline
31 Karate

10:00
4 Bay City Blues
5 11 News
7 The Barbara Walters Special: Interviews with Johnny Carson, Johnny Cash and Walter Cronkite. (cc)
21 1983 U.S. Ballroom Grand Championships
31 Vietnam: A Television History
H **Movie:** Right Of Way
N **Movie:** La Vie Continue
W **Movie:** Richard's Things

10:15
13 **Movie:** Return Of The Secaucus 7 (1980). Mark Arnott, Gordon Clapp.

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SOLUTIONS TO LAST WEEK'S PUZZLES

H	O	P	S	■	P	R	O	C	E	S	S	I	O	N
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TELEVISION

10:30
9 Nine On New Jersey
11 News

11:00
2 4 7 News
5 Taxi
9 **Hockey:** Islanders Vs. Vancouver Canucks
11 Odd Couple
S Bizarre 5 (cc)

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
11 Honeymooners
21 Latenight America

11:50
H Barbara Mandrell
S **Movie:** The Chosen

12 MIDNIGHT
11 Star Trek
N **Movie:** Schlock
W Elizabeth The Queen

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight
13 Masterpiece Theatre: The Citadel (cc)

1:00
5 Hogan's Heroes
7 **Movie:** That Certain Feeling (1956). Bob Hope, Hope Lange.
11 Twilight Zone

1:20
H **Movie:** A Little Sex
S **Movie:** Honkytonk Man

1:30
4 Mary Tyler Moore
5 Chico And The Man
11 News
W **Movie:** Take Off

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Dark Victory (1939). Bette Davis, George Brent.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

2:45
W **Movie:** Young Doctors In Love

3:00
4 Bob Newhart
9 **Movie:** Synanon (1965). Edmond O'Brien, Stella Stevens.
11 **Movie:** OSS 117-Double Agent (1971). John Gavin, Curt Jurgens.
H **Movie:** Diva
W **Movie:** Porky's

3:25
S **Movie:** I Ought To Be In Pictures

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
4 Here's Lucy

5:00
4 More Real People
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
9 News
11 Biography
H **Movie:** Blinded By The Light

5:15
S Bizarre 5 (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Dec. 3-4

Sat., Dec. 3

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles

6:10
H **Movie:** The Chosen

6:30
4 Carrascolendas
5 Insight
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey And Goliath
9 News
11 Return To The Planet Of The Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Mainstream

8:00
2 Biskitts
4 Flintstone Funnies
5 Wonderama
7 Best Of Scooby Doo
9 Christopher Closeup
11 Tom & Jerry & Friends
13 MacNeil/Lehrer Newshour
31 Carrascolendas
H **Movie:** Right Of Way
S **Movie:** The Happy Road

8:30
2 Saturday Supercade
4 Shirt Tales
5 Make Room For Daddy
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs

9:00
4 Smurfs
5 Star Search
9 Nine On New Jersey
11 Old Time Gospel Hour
13 Wall $treet Week
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 Lawmakers
31 **Special:** Chemical People

10:00
2 Plasticman
5 Saturday Morning
9 All-Star Wrestling
11 Essence
13 American Interests
H Inside The NFL
S **Movie:** They Got Me Covered
W **Movie:** Phantom Of The Range

10:30
2 Charlie Brown & Snoopy
4 Alvin & The Chipmunks
7 Littles
11 Hee Haw
13 International Edition
31 Que Pasa USA?

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo Hour
9 B.J./Lobo
13 Vietnam: A Television History (cc)
H Barbara Mandrell

11:30
2 Bugs Bunny/Road Runner
4 Amazing Spider Man & Incredible Hulk
11 Wall $treet Week

11:45
W **Movie:** Hester Street

12 **NOON**
2 NCAA Today
5 Fame
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 How The West Was Won
13 Open Mind
21 Gourmet Cooking
S **Movie:** Breaking Away

12:30
2 **Football:** Florida State Vs. University Of Florida
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)
H **Movie:** Still Of The Night

1:00
4 Fight Back
5 **Movie:** Jade Claw (1982). Billy Chong, Yuen Siu Tin.
9 **Movie:** Castle Of Fu Man Chu (1972). Christopher Lee, Richard Greene.
11 **Movie:** Moonlight Sword And Jade Lion. Mao Yin, Wong Do.
13 Presente Special: Camino Triste. A look at the hardships of Guatemalan refugees of Mayan descent in Southern Mexico.
21 Crockett's Victory Garden

1:30
4 NFL Week In Review
7 Pop 'N Rocker
13 **Special:** Hanukkah. Edward Asner narrates this program about the Jewish holiday.
W The Monster's Christmas

1:40
21 Square Foot Gardening

2:00
4 **Basketball:** UCLA Vs. Notre Dame
7 Crisis Theatre
13 Together In Concert: Tex Beneke And His Orchestra
H **Movie:** The Chosen
S Folk Music Reunion

2:15
21 Woodwright's Shop

2:30
5 **Movie:** Silk Stockings (1957). Fred Astaire, Cyd Charisse. (cc)
31 Shakespeare Plays: Hamlet
W **Movie:** Mon Oncle

3:00
7 Sportsbeat
9 **Movie:** Mission: Monte Carlo (1981). Roger Moore, Tony Curtis.
11 **Movie:** City Beneath The Sea (1970). Robert Wagner, Stuart Whitman. The year is 2053 A.D. and colonists of the first undersea city must adapt to a new way of life.
13 An Evening With Chuck Mangione
21 All New This Old House (cc)

3:25
21 Crockett's Victory Garden

3:30
7 **Football:** Alabama Vs. Auburn
S **Movie:** The Chosen

4:00
2 **Basketball:** Kentucky Vs. Indiana
4 Sportsworld
21 Square Foot Gardening
H **Movie:** Enigma

4:30
21 Woodwright's Shop
W **Movie:** Chanel Solitaire

5:00
5 Starsky And Hutch
9 Battlestar Galactica
11 Little House On The Prairie
13 A War Story
21 Sesame Street (cc)
31 Presente Extra

5:30
4 **Special:** Al McGuire's Pre-Season College Basketball
S US Festival/Day 2

6:00
4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
21 Ascent Of Man
31 Searching
H **Movie:** Right Of Way

6:30
2 4 News
9 In Search Of
13 Quest!
31 European Journal
W Richard Brown Reviews

7:00
2 9 News
4 Prime Of Your Life
5 Welcome Back Kotter
7 **Special:** The 1983 Heisman Trophy Award
11 Dance Fever
21 Inside Albany

31 Infinity Factor
S **Movie:** Breaking Away
W **Movie:** Monsignor

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
9 **Hockey:** Rangers Vs. Detroit Red Wings
11 At The Movies
13 Survival Special (cc)
21 Wall $treet Week
31 From Jumpstreet

8:00
2 **Special:** Rudolph The Red-Nosed Reindeer
4 Diff'rent Strokes
5 **Movie:** Mata Hari (1932). Greta Garbo.
7 T.J. Hooker (cc)
11 **Movie:** The Chicken Chronicles (1977). Phil Silvers, Meredith Baer.
13 **Special:** From "Star Wars" To "Jedi": The Making Of A Saga
21 Don't Eat The Pictures: Sesame Street At The Metropolitan Museum
31 Moving Right Along
H Barbara Mandrell
N **Movie:** La Vie Continue

8:30
4 Silver Spoons
31 Live At Chicago Fest

9:00
2 **Movie:** Quarterback Princess (1983). Helen Hunt.
4 Manimal
7 Love Boat (cc)
21 Great Performances: Alice In Wonderland
31 NYU Broadcast Lab
S **Movie:** Porky's (cc)

9:15
W **Movie:** Magic

9:30
31 New Tech Times
H **Movie:** Still Of The Night

10:00
4 **Movie:** Big John (1983). Dale Robertson, Joey Travolta.
5 11 News
7 Fantasy Island (cc)
13 **Movie:** A Star Is Born (1937). Fredric March, Janet Gaynor.
31 A Doomsday Scenario
N **Movie:** Lianna

10:30
5 Black News
9 New Jersey Report
11 Wall Street Journal Report
31 Music Video Party

11:00
2 4 7 News
5 **Movie:** On The Beach (1959). Gregory Peck, Ava Gardner.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
H **Movie:** The Chosen
S Best Of Bizarre 27 (cc)
W **Movie:** Vice Squad

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Honeymooners
S **Movie:** Alone In The Dark

11:45
2 Sportspeople
7 **Movie:** Future World (1976). Peter Fonda.

12 MIDNIGHT
2 **Movie:** In Harm's Way (1965). John Wayne, Kirk Douglas.
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** The Seventh Seal

12:55
H **Movie:** A Little Sex

1:00
4 Rock TV
9 **Movie:** Invasion Of The Bee Girls (1974). William Smith.
11 Twilight Zone
W **Movie:** Adam And Nicole

1:05
S **Movie:** Confessions Of A Window Cleaner

1:30
11 News

1:35
5 **Movie:** Between Two Worlds (1944). John Garfield, Paul Henreid.

2:00
4 Mary Tyler Moore
7 **Movie:** The Terminal Mermaid (1974). George Segal, Joan Hackett.
11 **Movie:** The Red Shoes (1948). Moira Shearer.

2:30
4 Mary Tyler Moore

2:35
H **Movie:** Enigma

2:45
S **Movie:** Porky's (cc)
W **Movie:** Hester Street

3:00
4 Gavin/Lott
9 World Vision

3:20
2 Music Magazine

3:30
4 Bob Newhart

3:50
2 **Movie:** The Day Of The Jackal (1973). Edward Fox.

4:00
4 Here's Lucy
9 World Vision

4:20
H **Movie:** Still Of The Night

4:30
S **Movie:** They Got Me Covered

5:00
9 News
11 Biography

5:30
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Dec. 4

6:00
9 New Jersey Report
11 News
H **Movie:** Final Assignment

6:15
S Folk Music Reunion

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Newark And Reality
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
H **Special:** Emmet Otter's Jug-Band Christmas
S **Movie:** Spirit Of The Wind

8:05
13 Sesame Street (cc)

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day Of Discovery

9:00
2 Sunday Morning
4 Today In New York
5 Popeye
7 Safari To Adventure
9 Oral Roberts
11 Tom & Jerry & Friends
H **Movie:** Breaker Morant

9:15
13 Sesame Street

9:30
4 Positively Black
5 Bugs & Porky
7 Tiempo
9 Point Of View
11 Josie & The Pussycats

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
7 Best Of The Morning Show
9 Mass
11 Pink Panther
S **Movie:** The Man From Snowy River
W **Movie:** Mr. Hulot's Holiday

10:25
13 Reading Rainbow (cc)

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Maya (1966). Clint Walker, Jay North.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** The Noose Hangs High (1948). Bud Abbott, Lou Costello.
13 **Movie:** J.O.B. (cc)
H Coming Attractions

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock
W **Movie:** Breaking Away

12 NOON
2 Bill Parcells/Giants '83
4 Meet The Press
9 Robert Schuller
13 Making Of Mankind
21 **Movie:** The Adventures Of Sherlock Holmes
H The Last Unicorn
S Paper Chase—The First Year

12:30
2 NFL Today
4 **Special:** The Importance Of Memory. A Chanukah special.
7 Directions
11 **Movie:** The Magnificent Seven (1960). Steve McQueen.

1:00
2 **Football:** Giants Vs. St. Louis Cardinals
4 **Special:** Grandma Didn't Wave Back.
5 **Movie:** New Daughters Of Joshua Cabe (1976). James McIntire.
7 Like It Is
9 **Movie:** Carter's Army (1969). Robert Hooks, Stephen Boyd.
13 Great Performances: The Life Of Verdi
S **Movie:** Bonnie Scotland

1:30
4 **Special:** Christmas Legend Of Nashville.
21 Long Island Sports Network
H Consumer Reports Holiday Special
W Cinderella Teams

2:00
7 Eyewitness News Conference
H **Movie:** Final Assignment

2:30
5 **Movie:** Scaramouche (1952). Stewart Granger.
7 Greatest Sports Legends
9 **Movie:** Alfred The Great (1969). David Hemmings.
S Rick Springfield
W **Movie:** Playtime

3:00
2 NFL Pro Magazine
7 Olympiad
11 **Movie:** Rage (1972). George C. Scott.
13 **Movie:** A Star Is Born (1937). Fredric March, Janet Gaynor.

3:30
4 NFL '83
21 Sneak Previews

4:00
4 **Football:** Jets Vs. Baltimore Colts
7 New York Hot Tracks
21 TBA
31 Washington Week In Review
H **Movie:** Breaker Morant
S **Movie:** Superman II

4:30
2 Lorne Greene's New Wilderness
21 **Special:** The Snow Queen: An Ice Ballet
31 Lawmakers
W Elizabeth The Queen

5:00
2 **Special:** A Christmas Carol. Animated.
5 Fame

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TELEVISION

⑦ Entertainment This Week
⑨ S.W.A.T.
⑪ **Movie:** Escape From New York (1981). Kurt Russell.
⑬ From "Star Wars" To Jedi: The Making Of A Saga
㉛ Inside Story

5:30
㉛ Cityscope

6:00
② ⑦ News
⑤ **Movie:** Friday The 13th, Part 2 (1980). Adrienne King.
⑨ Hawaii Five-O
㉑ **Special:** The Nutcracker
㉛ All About TV
Ⓗ Coming Attractions
Ⓦ **Movie:** Whose Life Is It Anyway?

6:30
② ⑦ News
⑬ **Special:** The Snow Queen: An Ice Ballet. Dorothy Hamill.
㉛ Searching
Ⓗ **Special:** Emmet Otter's Jug-Band Christmas
Ⓢ The Wild Pony

7:00
② 60 Minutes
④ First Camera
⑦ Ripley's Believe It Or Not
⑨ Switch
⑪ Solid Gold
㉛ Infinity Factor

7:30
㉑ From "Star Wars" To "Jedi": The Making Of A Saga
㉛ Rebop
Ⓗ Fraggle Rock

8:00
② One Day At A Time
④ Knight Rider
⑤ Star Search
⑦ Hardcastle And McCormick
⑨ **Hockey:** Islanders Vs. Edmonton Oilers
⑪ Salute!
⑬ Nature (cc)
㉛ Live At Chicago Fest
Ⓗ **Movie:** Porky's
Ⓝ **Movie:** La Strada
Ⓢ **Movie:** The Man From Snowy River
Ⓦ **Movie:** Breaking Away

9:00
② Jeffersons
④ **Special:** Here's Television Entertainment. A star-studded look at the past 35 years of T.V. comedy-variety specials.
⑤ **Special:** Road To Sarajevo. Preview of the 1984 Winter Olympics.
⑦ **Movie:** Heart Of Steel (1983). Peter Strauss, Pamela Reed. A laid-off steelworker battles for the rights of the working man.
⑪ **Special:** War Without Winners.
㉑ **Movie:** Spaceship To The Unknown
㉛ Silk Screen

9:05
⑬ Masterpiece Theatre: The Citadel (cc)

9:30
② Goodnight Beantown
⑪ Wall Street Journal Report
㉛ Presente

10:00
② Trapper John, M.D.
⑤ ⑪ News
㉛ Great Spirit Within The Hole
Ⓗ The Hitchhiker
Ⓝ **Movie:** Kamikaze '89
Ⓢ Rick Springfield
Ⓦ **Movie:** Table For Five

10:30
⑤ Sports Extra
⑪ From The Editor's Desk
Ⓗ Coming Attractions

10:45
⑬ Battle Of The Brit-Coms

11:00
② ④ ⑦ News
⑨ World Tomorrow
⑪ Odd Couple
㉑ **Movie:** Perils From The Planet Mongo
Ⓗ Benny Hill

11:30
④ **Movie:** Nijinsky (1980). George de la Pena.
⑤ David Susskind
⑨ It Is Written
⑪ Honeymooners
Ⓢ **Movie:** Superman II

11:35
⑬ Barbershop Jamboree

11:45
② Sports Update
⑦ Eyewitness Sports Special

12 MIDNIGHT
② **Movie:** Never Give An Inch (1972). Paul Newman, Lee Remick.
⑦ **Movie:** Haunted Palace (1963). Vincent Price, Lon Chaney.
⑨ **Movie:** Bandolero! (1968). Dean Martin.
⑪ Star Trek
Ⓗ **Movie:** Final Assignment
Ⓝ **Movie:** Smiles Of A Summer Night

12:15
Ⓦ **Movie:** Humongous

12:40
Ⓗ **Movie:** Breaker Morant

1:00
⑪ Twilight Zone

1:30
⑪ News

1:40
⑦ **Movie:** Isn't It Shocking (1973). Alan Alda, Louise Lasser.
Ⓢ **Movie:** Monsignor

1:45
④ Mary Tyler Moore

2:00
② News
⑨ Ironside

2:15
④ Positively Black

2:45
④ First Estate

3:00
⑨ **Movie:** Nocturne (1946). George Raft.

3:30
Ⓗ **Movie:** Porky's

3:45
Ⓢ **Movie:** Just Before Dawn

5:00
⑦ Social Problems And Classroom Guidance
⑨ News

5:15
Ⓗ Benny Hill

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

RADIO HIGHLIGHTS

Wed., Nov. 30

2:06/WQXR-AM/FM—Mozart: Musical Sleigh Ride (Chamber Orch/Melkus).
3:00/WNCN—R. Strauss: Don Quixote, Op. 35 (Machula/Haitink).
4:06/WQXR-AM/FM—Hummel: Serenata #1 (Consortium Classicum).
5:00/WNCN—Mozart: Cto for Piano #20 in d (Curzon/Britten).
6:00/WNCN—Schumann: *Sym #3 in* E-Flat, Op. 97 "Rhenish" (Berlin Phil Orch/Karajan).
6:30/WNYC—Gershwin: A Foggy Day (Fisher).
7:00/WNCN—Liapunov: Rhapsody on Ukranian Themes for Piano and Orch, Op. 28 (Ponti, Westphalian Sym Orch/Landau).
8:00/WNYC—Beethoven: Piano Sonatas (Frager).
8:06/WQXR-AM/FM—Honegger: Sym #3 (Berlin Phil Orch/Karajan).
9:00/WNCN—Berlioz: Nuits d'été, Op. 7 (Crespin, Ansermet).
10:00/WNCN—Shostakovich: Sym #5, Op. 47 (Amsterdam Concertgebouw/Haitink).
WNYC—Prokofiev: Cinderella Suite (Ansermet).
11:00/WNCN—Beethoven: Qt #8 in e, Op. 59, #2 "Rasumovsky" (Hungarian String Qt).

Thurs., Dec. 1

2:06/WQXR-AM/FM—Tchaikovsky: Concert Fantasy for Piano and Orch, Op. 56 (Katin, London Phil Orch/Boult).
3:00/WNCN—Beethoven: Sonata for Violin and Piano #3 in E-Flat, Op. 12, #3 (Szeryng, Haebler).
4:00/WNCN—Bizet: Sym in C (French Nat'l Radio Orch/Martinon).
4:06/WQXR-AM/FM—Chopin: Variations On a Theme by Rossini (Galway/Gerhardt).
6:00/WNCN—Mozart: Sym #35 in D "Haffner" (Bamberg Sym Orch/Schmidt-Isserstedt).
6:30/WNYC—Vieuxtemps: Romanza for Violin and Piano (Gulli, Cavallo).
7:00/WNCN—Ireland: London Overture (London Sym Orch/Barbirolli).
8:00/WNYC—Bach: Flute Sonata in A (Bruggen, Leonhardt).
8:06/WQXR-AM/FM—Schubert: Konzertstuck in D for Violin and Orch (Kremer, London Sym Orch/Tchakarov).
10:00/WNYC—Shostakovich: The New Babylon, excerpts (Rozhdestvensky).
11:00/WNCN—Mozart: Qnt in C (Heifetz, Baker, Primrose, Majewski, Piatigorsky).

Fri., Dec. 2

2:06/WQXR-AM/FM—Schubert: Sym #5 in B-Flat (Amsterdam Concertgebouw/Haitink).
3:00/WNCN—Brahms: Qt #3 in B-Flat, Op. 67 (Musikverein Qt).
4:06/WQXR-AM/FM—Mendelssohn: Capriccio Brillant in b, Op. 22 (Graffman/Munch).
5:00/WNCN—Mozart: Cto for Piano #12 in A (R. Serkin/Abbado).
6:00/WNCN—Tchaikovsky: Tempest, Op. 18 (Frankfurt Radio Sym Orch/Inbal).
6:30/WNYC—Massenet: "Cendrillon" (Greenwald, Welting, Wallis/Bernardi).
7:00/WNCN—Soler: Fandango in d (Kipnis).
7:06/WQXR-AM/FM—Schubert: Der Winterabend (Fischer-Dieskau, Moore).
8:00/WNCN—Bach: Passacaglia and Fugue in c (Biggs).
8:06/WQXR-AM/FM—Mozart: Piano Cto #12 in A (Serkin/Abbado).
9:06/WQXR-AM/FM—Mozart: Sym #40 in g (Philadelphia Orch/Leppard).
11:00/WNCN—Mendelssohn: Qt in E-Flat (Melos Qt).

Sat., Dec. 3

10:06 a.m./WQXR-AM/FM—Boyce: Sym #6 in F (I Solisti di Zagreb/Janigro).
11:00 a.m./WNCN—Lalo: Sonata for Violin and Piano, Op. 12 (Elphege, Martin).
WNYC—Schoenberg: Ode to Napoleon Bonaparte (Juilliard).
12:00/WNYC—Mozart: 1983 Salzburg Music Festival (Mozarteum Orch/Kuhn).
12:06/WQXR-AM/FM—Handel (arr. Dart): Suite a Deux Clavecins (Kipnis, Dart).
1:00/WNCN—Stravinsky: Firebird Suite (Atlanta Sym Orch/Shaw).
2:00/WNCN—Beethoven: Sym #5 in c, Op. 67 (Berlin Phil Orch/Rostropovich).
2:06/WQXR-AM/FM—The Metropolitan Opera Marathon. Live performance.
4:00/WNCN—Bach: Orchestral Suite #1 in C (English Concert/Pinnock).
5:00/WNCN—Reger: Trio in a, Op. 77b (Bell'Arte Ensemble).
6:00/WNCN—Beethoven: Sonata for Flute and Piano in B-Flat (Schulz, Deutsch).
WNYC—A Prairie Home Companion.
8:00/WNYC—Brahms: Cto #2 in B-Flat for Piano and Orch, Op. 83 (DeLarrocha/Previn).
9:00/WKCR—Opera Topics: 1983 American Opera Auditions (Part 3 of 6).
WNCN—Wagner: Tannhäuser: (Dunn, Kollo, Janowitz/Sawallisch).
9:06/WQXR-AM/FM—Beethoven: Sym #8 (Cleveland Orch/Dohnanyi).

Sun., Dec. 4

10:06 a.m./WQXR-AM/FM—Chopin: Cello and Piano Sonata in g, Op. 65 (Starker, Neriki).
11:00 a.m./WNCN—Clementi: Sonata for Piano in g, Op. 34, #2 (Horowitz).
12:00/WNCN—Saint-Saëns: Sonata for Violin and Piano #1 in d, Op. 75 (Heifetz, Smith).
WNYC—Ravel: String Qt in F (Panocha Qt).
1:00/WNCN—Berlioz: Damnation of Faust, Op. 24 (Chicago Sym Orch/Leinsdorf).
3:00/WNCN—Fauré: Ballade for Piano and Orch, Op. 19 (Collard/Plasson).
3:06/WQXR-AM/FM—Beethoven: Sym #7 in A, Op. 92 (NY Phil/Davis).
5:00/WNCN—Mendelssohn: Cto for 2 Pianos in E (Gold, Fizdale/Ormandy).
6:00/WNCN—Telemann: Overture in G "Nations Anciens et Modernes" (Acad. of St. Martin/Marriner).
6:06/WQXR-AM/FM—Scarlatti: Cto Grosso #1 in f (I Musici).
7:00/WNCN—Maria Callas sings arias.
8:00/WNYC—Haydn: Trio for Baryton, Viola and Cello, #97 in D (Esterhazy Trio).
8:06/WQXR-AM/FM—Rossini: Mosé in Egitto (Raimondi, Nimsgern, Anderson/Scimone).
10:00/WNCN—Haydn: Qt in B-Flat, Op. 50, #1 "Prussian" (Aeolian String Qt).

Mon., Dec. 5

2:06/WQXR-AM/FM—Haydn: Sym #103 in E-Flat (Berlin Phil/Karajan).
3:00/WNCN—Haydn: Sym #104 in D "London" (London Phil Orch/Jochum).
4:06/WQXR-AM/FM—Wieniawski: Polonaise Brillante in D, Op. 4 (Zukerman/Mackerras).
5:00/WNCN—Schumann: Cto for *Piano in a, Op. 54* (Arrau/C. Davis).
6:30/WNYC—Marais: Le Labyrinthe (Hsu, Bagger, Davidoff).
7:06/WQXR-AM/FM—Haydn: Trio #8 in B-Flat (Beaux Arts Trio).
8:00/WNCN—Placido Domingo Celebrates Seville. Simulcast on WNET-TV.
WNYC—Brahms: Sym #3 in F, Op. 90 (Berlin Phil/Karajan).
8:06/WQXR-AM/FM—Prokofiev: Violin Cto #2 in g (Stern/Mehta).
9:06/WQXR-AM/FM—Gluck: Orfeo ed Euridice (Horn, Valente, Mills/Ozawa).
10:00/WNCN—Beethoven: Sonata #13 in E-Flat, Op. 27, #1 (Ohlsson).
WNYC—Stravinsky: 4 Études for Orch (Boulez).

Tues., Dec. 6

2:06/WQXR-AM/FM—Music from the BBC.
3:00/WNCN—Moskowski: Cto for Piano in E, Op. 59 (Bar-Illan/Antonini).
3:06/WQXR-AM/FM—Mozart: Piano Cto #25 in C (Perahia).
4:06/WQXR-AM/FM—Bach (arr. Cailliet): Fugue in g (Boston Pops Orch/Fiedler).
5:00/WNCN—Beethoven: Sonata for Violin and Piano, #1 in D, Op. 12, #1 (Grumiaux, Arrau).
6:00/WNCN—Puccini: Turandot: Highlights (Callas/Serafin).
6:30/WNYC—Copland: Fanfare for the Common Man (Dorati).
7:00/WNCN—Stravinsky: Cto for Chamber Orch in E-Flat "Dumbarton Oaks" (Orpheus Chamber Orch) Live performance.
7:06/WQXR-AM/FM—Beethoven: 6 Variations in F on an Original Theme (Gould).
8:00/WNYC—Paganini: Violin Cto #1 in D, Op. 6 (Rosand/Blomstedt).
8:06/WQXR-AM/FM—Rubinstein: Sym #6 in a, Op. 111 (Hamburg Sym Orch/Beissel).
8:30/WNCN—Laderman: Sym #5 "Isaiah" (Vishnevskaya/Rostropovich).
11:00/WNCN—Beethoven: Serenade for Flute, Violin and Viola in D, Op. 25 (Hart, Wilson, Miller).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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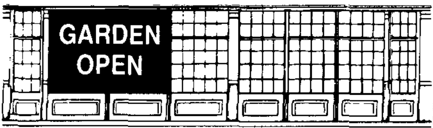

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Bazil. Mon. & Fri., Aloisio Aguiar Trio. Wed. & Sun., Trio Pororoca. Thurs. & Sat., Claudio Roditti Trio. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 12/2, 3, Andy LaVerne Trio with Steve LaSpina on bass and Billy Hart on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/28, Bob Casanova, Kitty Margolis; Judy Cooling Trio. 11/29-12/4, Ray Brown; Milt Jackson Quartet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 12/1, The Ginger Baker Band. 12/2, 3, Lonnie Liston Smith. 12/4, 5, Kate and Anna McGarrigle. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 11/28-12/3, John O'Neal and Charles Haden. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 11/29, 30, Lainie Cooke. 12/1-3, Connie Fredericks. 12/6, Annette White and Wayne Rhone. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Blues-singer Alberta Hunter accompanied by Gerald Cook and Vishnu Wood, Wed.-Sat. at 9:30. Singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 12/1, Old Time Jam Session. 12/3, The Mac Benford Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 11/28, Bob Wilber and The Bechet Legacy. 11/29, Red Balaban and his Other Cats. 11/30-12/3, Balaban and Cats. 12/4, Danny D'Imperio. 12/5, The Ed Polcer Quintet and the Metropolitan Bopera House. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/29-12/4, McCoy Tyner, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/28, 12/5, Lynn Samuels. 11/29, Theater Night. 11/30, Certain Generals; Urban Guerrillas. 12/2, John Fahey; Stefan Grossman. 12/3, Kinky Friedman Band. 12/4, Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/28, Hal Schaefer. 11/29, 30, Fred Hersh. 12/1, Fred Hersh with Buster Williams. 12/2, 3, Bob Cunningham with Lloyd Mayers and Marilyn Johnson. 12/5-7, Hal Shaefer with Linck Milliman. **Upstairs:** 12/1, Sandy Barber. 12/2, The High Heeled Women. 12/3, Miles Watson, Sandy Barber and comic Mike Marlin. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/29-12/3, pianist Michael Moriarty with Marc Johnson on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 12/1-4, Kilimanjaro. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/3, writer-disc jockey-singer Jonathan Schwartz in *High on Swing,* Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 11/28, Broadway Station. 11/29, Comedy nite with Jackie Martling. 11/30, Freddie and the Flinttones. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Loren Schoenberg and his Sounds of Swing Group. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 11/28, Ed Palermo's Big Band. 11/29, Line Drive. 11/30-12/4, The Great Quartet featuring Art Taylor, Ron Carter, Branford Marsalis and Clark Terry. 12/5, Charlie Haden and the Liberation Orchestra. 12/6, Mike Boltz. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/29, Jeff Tozer. 11/30, Zoomhead; Max Navarre. 12/1, American Steel; Invisible House. 12/2, Marta Heflin; Robin Lipsky. 12/3, No Vacancy; Girltalk; Blond Obsession. 12/4, Kimboto. 12/6, Danny Rhodes. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 11/29-12/3, Hamiet Bluiett Quintet. 12/5, 12, The David Murray Big Band. 12/6-10, Don Pullen Quintet featuring Jack Walrath. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 11/29-12/3, Leata Galloway sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 12/4, The Angel Rangelov Jimmy Madison Big Band with Irene Reid. AE, DC, MC, V.

TRAX—100 W. 72nd St., 799-1554. 11/29, The Carla White/Manny Dwan Band; Edwina Thorne and her Band. AE, DC, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 11/29-12/4, Dexter Gordon Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/29-12/4, Charlie Byrd Duo. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/28, 29, Ram Ramirez & Arnie Lawrence. 11/30, Tommy Palmer Trio. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 11/28-12/3, pianist Albert Dailey with Jack Wilkens on guitar. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/28, Blackwater. 11/29, Julie Farbolin Band. 11/30, Al Craven and the Toasters. 12/1, Swing Fever. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 11/28, The Ventures; The Spencers. 11/29, Pure Prairie League; Steel Angel. 11/30, Dr. John; Urgence. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 11/28-30, Gabe Johnson. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed. comedian Terry Day with magician Joe Devlin. Thurs., magician Iman with Terry Day. Fri., magician Slydini with comedian Barry Steiger. Sat., Iman and magician/comedian David Charnee and Barry Steiger. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, The Dorothy Donegan Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 11/29, The Nelson Ferrar Band; Pillow; Fire & Ice. 11/30, City Meals on Wheels Benefit. 12/2, 3, Bob January and the Satin Swing. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 11/29, 30, Jorge Dalto & The Inter-American Band. 12/4, Estrella Acosta. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30... *Peggy Hewett's New Tropical Revue,* Wed.-Fri. at 9, Sat. at 9 & 11... Comedy and music with Michael Garin, Fri.-Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. Thru 12/31, comedian-impressionist Charles Pierce, Tues.-Thurs. at 11, Fri. & Sat. 10 & midnight. 11/30, 12/7, singer Peter McDowell. AE, MC, V.

IS—151 E. 50th St., 753-3429. Exotic room (upstairs it Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10).m. AE, CB, DC, MC, V.

IE INNER CIRCLE—113 Jane St., at West St.,)24-7030. Atmospheric hideaway cafe/restaurant acing the Hudson River. 11/30-12/11, "Jo Sullivan Sings Frank Loesser and Friends," Wed., Thurs and Sun. at 9, *Fri. & Sat. at 8:30 & 11:30.* AE, MC, V.

NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** Comedy revue, *Serious Bizness,* eaturing David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8:30 & 11. (matinee Wed at 5:30). AE, CB, DC, MC, V.

ALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

ANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, Wed.-Sat. at 8:30 & 11. AE, MC, V.

AINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

LGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** "Noel for Noel", Steve Ross celebrates Noel Coward every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

MERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Richard Currier plays *New York As It Was Again. . . Is Again*, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

ARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

RAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

ILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

ARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

IERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

LAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

HERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 1/7, a new edition of *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

HERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

T. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/3, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Ann Hampton Callaway, Tues.-Sat. 5:30-7:30. Thru 12/24, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 11/28, *I've Still Got This Song!* musical revue. 11/29, Emmett Foster; Nicholas, Grover & Wray. 11/30, Frank Fontana; Carmines & Summers. 12/1-3, Frank Fontana; Nancy La Mott. 12/4, Randa McNamara. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/29-12/3, *Nunsense Story,* musical revue. 11/29, Clay Coury. 11/30, Mark Katz. 12/1, Darryl Johnson. 12/2, 3, Lynn Lavner. 12/4, Val Ryder, Pat Tortorici. 12/5, Michelle Pleeter; Pamela Smith. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 11/28, 12/5, Dick Hyman. 11/29-12/3, Judy Carmichael. 12/4, Keith MacDonald. 12/6-10, Art Hodes. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 12/17, The "Doc" Johnson Duo Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-1980. **Upstairs:** Connie and Jeff, song and piano team perform Tues.-Sun. from 9 p.m.-1 a.m. Mon at 9, *Broadway Tomorrow,* hosted by Eyse Curtis. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. singer-pianist Bill Zefetro plays nightly from 6 to closing. **Upstairs:** *Corkscrews,* a musical revue featuring Miriam Fond, Arthur Siegel and Tony Lang. Shows Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 11/28-30, jazz pianist Hank Johnson. 12/1-4, Tom Charlep and Charles Benzig. 12/5-7, Esther Blue. AE, CB, DC, MC, V.

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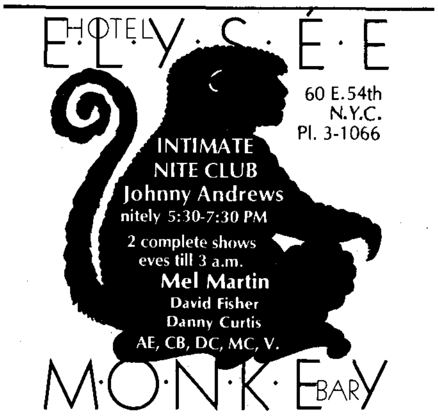

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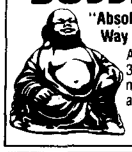

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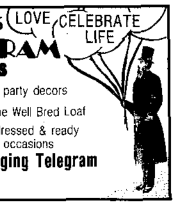

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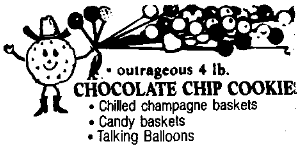

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rrogate Therapy?—Are you lonely and pressed because of sexual failures? Are u avoiding social relationships, but in ith you fear another sexual failure? ve you tried conventional therapy with substantial results? No excuses now, lp is available. Surrogate therapy may your only answer. Amazing visible relts. Supervised surrogate program. Inrance reimbursement possible. Medi- supervision. Midtown location. Mony - Friday 10-7, Sat. 9-3, H.I.S. Group. 2-391-1000.

ercome Tensions—Specialized relation rapy. Convenient midtown location. 2-319-0759.

Single Man Surrogate Sex Therapy—Renew social relationships, dating. Build *confidence. Fast results. 212-244-0098.*

Relieve Tension—Individual therapy session. Unique method. 212-759-4658.

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Therapeutic Hypnosis—Weight. Smoking.Phobias.Sessions by Ph.D. 946-8484.

Control Your Mind And Life—Hypnosis! Self-hypnosis! Habits, weight, smoking, stress, anxiety. Pat Buckley, M.A., Psychotherapist. 212-744-2077.

Hypnosis To Change Habits!—Weight, *smoking, concentration, self-hypnosis.* Suzanne Wasser Simon, M.A. 348-1922.

Marc Groz—Extremely inventive hypnotherapist is making time available for serious persons interested in creativity, *personal improvement, or self-exploration:* 212-689-2214.

WEIGHT CONTROL

Stop Emotional Eating—Permanently Experienced counselor knows your frustration.Free consultation.212-308-5891.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

WEIGHT LOSS GUARANTEED

Fasting, famous Traylor method
10% discount for FASTERS
Special Diets, FREE MASSAGES
Golf. . .Tennis. . .Lovely pool
SETON INN SPA
Wooded trails, limited to 40 guests
Lakewood Golf Course, New Jersey
(212)WO2-4360 (201)363-7733

Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regime. Twenty years in operation. Medically accepted. Pawling Health Manor,Box 401, Hyde Park,No. 2,NY.12538.914-889-4141.

Help For Emotional Eaters—Every day! Weight loss therapist offers consultation plus daily telephone follow up. Successful clients for over 5 years. Many references available. Find out for yourself. *Free private orientation. 212-683-7974.*

VACATIONS

Head For The Hamptons Year Round—Quogue Weather Vane Inn and Westhampton Motel. 516-288-2500.

$1000. Savings—On dining and entertainment in NY by booking Club Med, charters, villas, ski packages, cruises. Dorsel Tours. 212-877-2342.

WANTED

Sell Us Your Furs
Highest prices paid.
We buy, sell & trade fine used furs
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822 Third Ave. (50th St.), NYC
(212) 355-5090

TRUCKERS

Men With Van—Anywhere, anytime, low rates, reliable. 212-539-9345.

Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333

Light Panel Truck—Trucking, pick-ups/ delivery. 212-679-6423 anytime.

WORKSHOPS

Involved With A Married Man?—Can't decide to stay or move on? Workshop led by therapists. 212-741-2615; 596-1059.

APARTMENTS TO SHARE

Womens Roommate Referrals—Seen in Glamour. Largest selection, careful screening. 527 Madison Ave. 888-6360.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Manhattan Apartments Wanted—Furnished/unfurnished. No fee. Prestige Apartments Inc. 212-722-0486.

OFFICE SPACE AVAIL.

Westside Writer's Or Artist's—Daytime penthouse retreat. Create away from home in quiet and comfort. Large, sunny, private office with adjoining terrace, kitchen and bath. For 1 person only (no traffic). $500/month. 212-621-9701.

WINTER RENTALS

Sarasota, Fla.—4 bedroom house available Dec. 16 to Jan. 4. 813-792-6031.

Acapulco, Las Brisas—4 bedroom villa, pool, garden. Full staff. 212-874-1297.

St. Thomas, V.I.—Condo on beach. Pool, tennis, sail, maid. Eves: 914-667-1834.

SUBLETS

Furnished/Unfurnished—Co-op, condo, townhouse apartments for rent needed for corporate clientele. 212-889-6345.

STRICTLY PERSONALS

ery Affectionate Man—White, 47, ight, successful, decent, honorable, wit- seeks uninhibited woman who needs ts of hugging, cuddling, and loving. YM Box 330.

tractive, Interesting—5'7", slim, lively, ucated, Jewish woman seeks cultured, manistic man age 48-58. NYM Box 2.

fluent, Married Man, 46—Desires feale lover, friend. Good looks, brains, alth, kindness, assured. Letter, photo scribing your state of deterioration appeciated. Equal opportunity lover. NYM x A148.

ivacious, Pretty—Overweight lady, 25, eks warm, single male 25-35, for true ve. Photo. NYM Box 360.

ivacious, Petite Blonde—Jewish, prossional female 27, 5'1", who loves trav-, theater, and music seeks fun loving nsitive professional Jewish male who is terested in a meaningful relationship. YM Box 353.

enior-Level Executive—Ivy league, late 0's 5'8", divorced with Woody Allen ense of humor seeking warm, intelligent, retty, slender woman who likes romanicism, cosmopolitan living, intimate relaionships. Photo, information, phone lease. NYM Box 363.

Beautiful, Brainy, Successful—Jewish woman, early 30's, seeks beautiful, successful Jewish man, 34-42, for a very beautiful, possibly serious relationship. Full length photo/bio a must. NYM Box A156.

Renaissance Man—Incredibly attractive, sensitive, tall, very successful attorney, 35, accomplished photographer, jazz and film buff and fine dancer seeks beautiful lady 22-33, for serious relationship. Photo please. NYM Box 366.

Blueprint For Romance—Very handsome interior architect, early 30's, 5'10', trim 155 lbs., requires extremely attractive, sensuous female, 28-38, to construct award winning relationship. Recent photo, phone and bio. NYM Box B018.

European Born Lady—Single middle age MD, Christian, many interests. Seeks honest, intelligent, educated man preferably European for lasting relationship. NYM Box A129.

Retired Gentleman, 55—*Seeking pleasant* female companion. P.O. Box 124 East Northport, N.Y. 11731.

Our Boss—Is a handsome, successful, single male slightly crazy and just the right age for an honest, fun loving beauty (female) between age 22 and 32. Photo, phone. NYM Box 357.

Attractive, Successful, Married Man—49, who can offer love and understanding seeks attractive woman 32, plus for afternoon fun and much more. NYM Box 362.

Business Exec., 40—Tall, handsome, married, seeks female for discreet relationship. PO Box 433, NY 10272.

Attractive Female—40, interests: film, *theater, sports seeks interesting sensitive* male 40 - 50, for a sharing and fun relationship. Phone, photo. NYM Box 359.

Attractive, Slim—Florida businesswoman often in NYC, seeks multifaceted *single man, 32-47, who is into physical* fitness and experiencing life. Photo. Box 4043, Fort Lauderdale, Fl. 33338.

Retired Educated Businesswoman—Recent widow, world traveler hankers for genteel, fun, peppy male companion, not a gigolo. Love to sail, fish, dance, garden, travel, theater etc. NYM Box B016.

Help Prove That All Good—30ish, single men haven't deserted Connecticut! Adorable female will be awarded to entries displaying wit, intelligence, chutzpah and/or good legs. NYM Box A153.

Pretty Lady, 41—Warm, open. Seeks same in attractive man. NYM Box A149.

Attractive, Sincere Physician—35, likes outdoors and adventure, travel, good sense of humor, nonsmoker. Seeks attractive, intelligent woman, 22-32, with *upbeat outlook. Photo appreciated.* NYM Box A150.

Attractive Male, 25—Energetic, successful, wishes to meet bright, attractive female. Send photo. NYM Box A151.

Love, Warmth, Friendship—Available to responsible business executive/professional man, 40's, 50's, who can offer same. NYM Box A152.

I Am What I Am—Very attractive, talented, independent, creative, Jewish woman, 39, 5'5", with super sense of humor and multi interests. I am a highly successful interior designer who strongly values honesty, loyalty and appreciates quality. I would like a realtionship with a refined, sophisticated, good looking, romantic, communicative, strong minded yet soft hearted, very confident, successful man, 40-49. Someone who can accept love and is willing to share himself with me in all respects that I respect. A man who will applaud when I bang my own drum because he truly knows he is what he is! Bio, photo and phone. NYM Box B012.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **The advertising rate is $17.25 per line.** Minimum size ad is 2 lines. Add **$11.50** for NYM Box Numbers. Check or money order mu accompany ad order and be received by **Closing (every Friday by 2 P.M.) 10 days prior Monday's on sale date.** Phone orders accepted only with American Express, MasterCa or Visa. All ads accepted at the discretion of the publisher. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. Reply to NYM B numbers at same address. Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbe is not permitted.**

Female Fashion Model Wanted—All statistics listed must be answered to get a reply. You must be a cover girl under contract with a major model agency, age 22-30, must be able to spend the month of Feb. with me at my private hilltop villa in sunny Acapulco. I'm good looking, in my 30s, single, tall, slender, honest, sincere, chief exec officer of a major worldwide company. Please send head sheet/home phone number to NYM Box A96.

Successful Guy—33, imaginative, bright, nice looking, humorous, reform Jewish. Likes Tanglewood, Kojak, Jefferson, London, PCs, Corot, Fume Blanc, Moynihan, Junipers. Seeks pretty, approximately 5'2", sharp, passionate female. Photo, phone, note. NYM Box A109.

Single Male, 42—Seeks struggling model or dancer to share with and care for. I'm easy going, attractive, successful and really know how to take care of a woman. Please send photo (important) and phone number to NYM Box 280.

"C'mon, Baby, Light My Fire"—Crisp autumn days and long winter nights are coming. Where is that special man who knows how to kindle a slow burning, long lasting and smoldering fire? There are the delights of the world to explore in my eyes. To fill my soul, he must be deep and decent and sexually very appealing. Your age perhaps 32-48, with integrity, warmth, humor, earthiness and serendipity. Write so that I may "know" you and ignite me with a photo. NYM Box 337.

Palm Beach Lady—Unusually beautiful (everyone says) reseacher/writer seeks under 50, handsome, successful man who'll be visiting here. NYM Box T08.

Dentist—Male, 30's, sincere, romantic, seeks quality female. NYM Box 287.

Very Attractive Female—30, seeks man, 30-40, who has a take charge personality, good looks, and success oriented. NYM Box A124.

Tall, Slim, Attractive—Single woman with doctorate in media seeks single, gentle, attractive man, 40s and up to share life's adventures. NYM Box A125.

Multifaceted Man—40, tall, handsome, honest, expressive, artistic, financially secure, smart, mid-westerner with a sense of humor and an urge to grow, seeks an attractive, successful, bright, warm, slim, stable, single woman, 25-39; a positive, happy companion who wants a creative, mutually supportive relationship. Send me a picture and phone number and let's get started. NYM Box A126.

Blonde, Attractive—Professional female, 31, seeks very successful Jewish man, 34-46, widowed, divorced. NYM Box A127.

Are You A Woman—Who can be a bit unconventional? Might you enjoy a lively friendship, perhaps a caring affair? I'm 46, male, professional, nice looking, adventurous, a touch romantic and have finally learned to relish all the good life offers. Please write about yourself and let's talk. NY, NJ, Conn. NYM Box A134.

Dinner At Eight—Cooked by vivacious blonde voluptuary, 34, with executive acumen. You select the menu and provide the wine. Send details on your appetites, disposition and skills with pix/phone. NYM Box A135.

Attractive, Creative Businesswoman—Painter, 38, seeks man, nonsmoker, 30's-40's, who has and appreciates warmth, imagination, quality. NYM Box A138.

Divorced Manhattan Man—Attractive, 6', thin, 53. Own business but plenty of free time for sailing, travel and enjoyment is more important than business. Like to meet attractive, thin, intelligent, fun, nice woman. Photo, phone. NYM Box A140.

Lady Psychologist—PhD, pretty (Margaux Hemingway look alike) in N.Y.C., seeks affluent, nonsmoker, 40ish, marriage minded man. Photo. NYM Box 349.

31, Beautiful—Slender, refined lady who is sociable, secure and educated seeks right gentleman. He must be a Christian, very loyal, refined, truly wealthy, and ready for marriage. NYM Box B005.

A Highly Gifted—Slim, handsome, charismatic male in his early 40's, moves about with an easy going elan, articulate with a dry wit, very successful with a beautiful country home. Wishes to meet extremely attractive, model slim, long haired female, to age 28, with no dependents, who has successfully mastered the art of hurling a champagne glass into the fireplace. Reply with photo, if possible. NYM Box A141.

Single, Tall, Beautiful—Attorney, adores sailing, seeks WASP male counterpart to 45, Photo please. NYM Box B006.

Who'd Athunk—We'd meet like this? Witty, artistic computer professional, 36, enjoys films, music, swimming, puns. Seeks secure, expressive, successful Jewish man to enjoy lasting relationship. Phone/bio. NYM Box B007.

A Very Attractive—Jewish female, 37, PhD, 5'7", elegant/earthy, wants tall, thin, handsome, educated, cultured, successful, romantic Jewish male, 38-44, who's never answered ads, for living happily ever after. NYM Box A139.

Seeking: Attractive Woman—Intelligent, highly educated, traditional values (preferably Catholic). Who would never answer an ad like this, unless she knew it was to meet: good looking, former college professor turned writer/producer, witty, WASP, 51, single. NYM Box A147

Married Man—32, 6', handsome, good body, sensitive and very successful. Looking for attractive, non-smoking female, 20-35, for a warm, sensual, no strings attached relationship. Photo/phone. NYM Box B003.

Attractive, Slim Female—Single, financially secure, not afraid of taking chances, will try anything once. Seeks handsome, white male, 45-58, financially and emotionally secure for loving relationship. Phone/photo. NYM Box B004.

From Ohio—Just relocated back to NY (upper west side near Central Park), honest, professional, successful, very, very athletic male 6', 160 lbs., 29, of English descent "I think". Tired of lonely Sunday nights. Seek slender, attractive, athletic, intelligent female, 21-30, full of warmth and energy who doesn't take herself too seriously. Photo and phone appreciated, thank you. NYM Box B008.

The Best Is Yet To Come—Very pretty, 46, LI lady looking for right man for sharing and caring. NYM Box B009.

Bored, Married, 50ish—White male with Brooklyn bachelor pad seeking live-in female, 20-35, for an affair. Photo if possible and phone number. NYM Box A142.

Black Male, 48—NYC police officer, retired, college grad wishes to meet attractive lady, 25-38. Equal opportunity person. Phone please. NYM Box A143.

Athletic, Attractive Actor/Executive—Unscarred by divorce or other traumas, aspires to a romance of substance with a warm, witty, pretty lady, age 24-32. Photo please. NYM Box A144.

Lovely, Mature, Married Woman—Richly textured, elite life-style. Wishes warm, endearing friendship with very mature gentleman of like ilk and persuasion. Delicacy, honesty reciprocated. NYM Box 351.

Professional Nurse, Mixed—33, very attractive, warm hearted and understanding, seeking a handsome, educated, professional, single male, 35-40. Photo, phone a must. NYM Box A145.

Plain Jane Welcome—By entrepreneur, traveler, adventurer, age 53, seeking mistress with beautiful heart. Fantastic future. Write NYM Box A146.

Mature Woman Wanted—To meet with. I'm a personable young doctor. Phone. NYM Box A154.

Where Are All—The attractive, successful, Jewish men, 45-55? I know you're out there, I meet your ex-wives all the time. If you're there and are interested in meeting a really pretty, successful woman with a great sense of humor and a love of tennis, theater and travel please reply, especially if you never thought you'd respond to an ad like this. NYM Box B010.

Handsome, Successful Businessman—Early 40's, distinctive and charming with much to offer, wishes to meet lady of same caliber for a sincere and meaningful relationship. Interests: travel, theater, active sports, music and the pursuit of happiness. NYM Box 355.

I'm A 46, Young Male Judge—Of 5'4", Jewish, bright, sensitive, warm, interesting, handsome, great sense of humor, fun loving enjoys tennis, theater, movies, travel and conversation. Not interested in single bars. Seek warm, intelligent, fun loving, pretty and sexy woman 30-40, to share good times, friendship and whatever else develops. Photo, phone and background information. NYM Box 356.

Established Specialist—Young, attr tive, single male physician, 32, is seek a professional, very pretty female w slender figure, 23-33. I can prescribe c dlelight dinners, dancing, theater a plenty of love and affection. Pho phone. NYM Box B011.

Quality Widower—I'm extremely attr tive, very bright, funny, caring, a you 47, Jewish, sensual, successful reti professional and business executive. per musician, athletic, 5'11", 170 l blue eyes, gray hair, rainbow smile, op honest, classy and casual. I am a stro gentle, nice person. Very up persona with wide variety of interests includ listening. Luxury Manhattan apartme vacation home and dogs. You must be tractive, great shape (physically and en tionally), intelligent, warm, honest, lau easily, independent, unattached and m riage minded. Early 30's to mid 40's. I too serious about finding a soul mate attempt to catch your eye and heart w clever words. Just the truth about wh am and hoping that you will sense son thing special about this ad. Give us b an early Christmas present. Reply w brief bio, full length photo, phone. NY Box 296.

Do You Enjoy—Tennis, museums, di ing and the theater? I am a profession single, Jewish man, 6'1", intelligent, go sense of humor. Looking for slim femal mid 30's to early 40's, same interes Photo if possible. NYM Box B013.

Escape From The Cold Of Winter
Young man seeks female companion f first class vacation in Carribbean. Box 1 Yonkers, NY 10702.

Single White Male—Mid 30's, tall, han some, professional, many interes warm, honest, marriage minded see very tall woman (over 5'10") sincere, a fectionate, family oriented for permane relationship. NYM Box 331.

Professional, Single Male—Blue eye 130's, seeks easygoing, attractive lady, 2 31, with desire for dining out, romanc and a durable relationship. Attracted all types, especially Oriental. Pho please. NYM Box A130.

Unusual—Pretty, witty, tender, class slim, 5'7", young 40's, professional, Iri American, L.I. Miss, seeks tall, attractiv refined, funny, optimistic, flexible, sens tive, secure Mr., 42-52, for lifelong givin receiving. Gamble for beautiful tomo rows! Photo helpful. NYM Box A131.

Single, Professional Woman—Chines American, 37. Seeks cultured, under 4 nonsmoking, single man for companion ship. NYM Box A132.

Love For Life—Attractive, youthful wo man, 56, bright, varied interests. Want mature, considerate, pleasant, intelligen man, over 50. NYM Box A133.

ANNOUNCEMENTS

RvR—Love you a trillion times a trillion Happy fortieth birthday. PvR.

TOWN & COUNTRY PROPERTIES

FORT LEE AREA

3 deluxe penthouses. 2+ bedrooms. Plush carpeting, sundeck on roof, pool on roof. Fantastic price. $155,000. (Maintenance reduction option available); 3 bedroom, 3 bath penthouse with terrarium, balcony overlooking Hudson River. Huge rooms. $275,000; 3 bedrooms, 2½ baths panoramic view from GWB to Verrazano. $300,000. For those with discriminating taste. Call FURUMOTO Realty, Inc. 201-944-1075. Eves: 201-488-5705.

Woodstock Area　　Ulster County

WHAT EVERY BUYER WANTS IS NOW AVAILABLE AT . . .

The Ridge
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Cathedral ceilings with skylights
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Multi-level interiors
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Discover area's newest & most unique community of luxury homes & country retreats each sited on VIEW ACREAGE (mountain, pond or RESERVOIR.) & under 2 hours NYC. Custom designed to the smallest detail, THE RIDGE offers homes from $125,000 complete

IT'S THE MOVE YOU'VE BEEN SAVING FOR.

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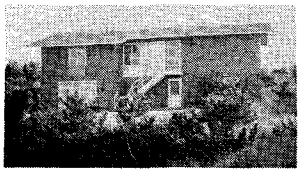

Basic Beach House

Right on the ocean in Amagansett · simplicity itself: 3 bedrooms, 2 baths, a freestanding fireplace for the cold months and 2 decks for the sun. An appreciating investment with financing available. Yours before Christmas for $335,000.

Talk to

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Year round contemporary designer vacation homes

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Just 14 exceptional Townhomes on unexcelled waterfront sites. Priced from $194,000-$265,000

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Models open 11-5 daily. Offering by prospectus only. Directions: Route 9, just off the Tappan Zee Bridge.

80'S-Nr MADISON　　NYC CO-OP

A 7 rm apt in fine older bldg has been renovated to perfection. Completely new baths and kitchen. Serious seller.

Asking $725,000　　Please call

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BREATHTAKING RIVER VIEW NORTHWEST YONKERS

2 bedroom co-op, 2 exposures. Top floor. A spacious 18'x23' living room with wood burning fireplace and beamed ceiling. Formal dining room. Excellent conditions. Charming Tudor building. 20 minutes from NYC. Owner relocating. Sacrifice low 60s.

212-744-4390, 9am-5pm, ext. 21

Brooklyn Heights Section　　Cobble Hill

SPECTACULAR CARRIAGE HOUSE

Unique architect designed. 2 bedrooms with loft, 2 bath, gourmet kitchen, working fireplace, skylights, etc. Asking $275,000.

Owner 212-875-5879

FORT LEE AREA

Duplex in the sky! Balconies overlooking Hudson River — both levels. Platform living room, elegant staircase, designer decorated. Prestigious "Century Tower". Call K.M. Rumell, FURUMOTO Realty, Inc. 201-944-1075. Eves: 201-488-5705.

AN ALPINE RETREAT

Adjacent to state owned land, bordering famous trout stream is a 3 bdrm post & beam constructed lodge. A cobblestone frplc crowned by cathedral ceiling is the focal point of the combination liv rm & kitchen area. Privacy & a protected preserve are but a few of the many extras. $125,000.

SULLIVAN COUNTY REALTY

Main St. Livingston Manor, NY 12758

914-439-5220　　Eves: 914-439-5624

SUTTON PLACE AREA

Few apts in the city combine the space & river views of this offering. Enter thru mirrored gracious gallery to huge terraced LR & DR w/sweeping views of the river. MBR suite + 2nd BR, DR & gourmet eat-in kitchen. Maids quarters w/full bath. All located on high-floor.

(212) 977-6590

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2 Bedroom Condominium Homes

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DIRECTIONS: Taconic State Parkway north to Rt. 132 exit (Shrub Oak). Turn right at the exit and continue for ¾ of a mile to entrance on right.

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SKY TRACK

SPECTACULAR CONDOMINIUM

Simplex, Duplex & Triplex Residences
In The Brooklyn Heights Vicinity

PRICED AT ⅓ THE COST OF MANHATTAN CONDOMINIUMS

SPRAWLING 2,175 Sq Ft Home
$177,000, Maintenance $297.71

Tremendous 2,008 Sq Ft Triplex
3 baths — backyard — roof decks
$207,000, Maintenance $343.51

Simplex & Duplex
Open Space Apartments
From $78,278 Maintenance From $131.68

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- Rooftop Jogging Track
- Large Sun Deck
- Jacuzzis in Every Bath
- Deluxe Applianced Kitchens
- California Hot Tub
- 4 Picnic Areas
- Spiral Staircases
- Backyards & Patios
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IMMEDIATE OCCUPANCY
10% Bank Financing (A.R.M.)
10% Down To Qualified Purchasers
ACT FAST! PRICE INCREASE DECEMBER 5TH
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120 BOERUM PLACE
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BURTON WALLACK RE INC
Offered by Prospectus Only

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 490

BY MARY ANN MADDEN

SCREAMTIME—Don't believe the rumors about all the dead bodies . . . they're the people who fainted watching!

TOTALLY GROSS—A film that will make you want to shout "Fire!"

R.S.V.P.—Everyone who is anyone in Hollywood will be there . . . and just about everyone will live to regret it.

CAGED FURY—These women should be behind bars. But they're not.

—*Variety*, October 26, 1983

Above, the right stuff—actual films in production, plus actual promo copy. Competitors are invited to invent the title and synopsis lines for a box office winner. (Not necessarily horror.)

Results of Competition 487, in which you were asked to select a well-known phrase and append a brief, fall-short follow-up.

Report: While I nodded, nearly napping, suddenly there came a tapping—turns out you can't nod and nap and expect to get a report typed. Makes sense when you think about it. Well anyway, we were told that with "one giant step for mankind" you forgot to say "May I?" "Whose woods these are I think I know"—he got them at the pro shop. "Eat, drink and be merry" for tomorrow we diet. And so, fully mindful of the gravity of the situation, and taking all this into account, we say—hey man, just take thy beak from out my heart. And take thy form from off my door. Like right now.

First Prizes of two-year subscriptions to "New York" to:

"I was a child and she was a child
In our kingdom by the sea
And we loved with a love
That was more than a love
I and my Annabel Lee."
—You, too?
George P. Erengis,
West Los Angeles, Calif.

"I would rather be right than be President."
—Why can't you be *both?*
Craig Wolfson, Spring Valley, N.Y.

"The quality of mercy is not strained."
—It's so chunky, you'll be tempted to eat it with a fork.
Judy O'Brien, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

"It is a wise father who knows his own son."
—Ah ha! But does he know Sidney Poitier's son?
Anna Lambiase, Brooklyn

"He who fights and runs away
Will live to fight another day."
—But that's not why I ran away.
Max-Joseph Montel, N.Y.C.

"To be or not to be, that is the question."
—That's two questions.
Alice Weiss, Youngstown, Ohio

And Honorable Mention to:

"But, soft! What light through yonder window breaks?"
—It's nothing dear, go back to sleep.
Gene Zaug, Yorba Linda, Calif.

"The best things in life are free."
—Not to mention the worst.
Mary Conte, North Miami, Fla.

"A horse, a horse, my kingdom for a horse!"
—Attention K-Mart shoppers.
Joseph Puhy, Stamford, Conn.

"Age cannot wither, nor custom stale
Her infinite variety."
—For a good time call 555-1264.
Toni Daraio, Coram, N.Y.

"Oh memory! Thou fond deceiver."
—Or is it deciever?
David Yarnell, Los Angeles, Calif.

"O wud some pow'r the giftie gie us
To see ourselves as ithers see us."
—Say what?
Trip Plymale, N.Y.C.

"Though nothing can bring back the hour
Of splendour in the grass, of glory in th
flower."
—Who's been cutting this stuff with splendour?
J. F. Youngblood, Seattle, Wash

"That's my last Duchess, painted on th
wall."
—Beat it! Here comes the A train.
James J. Cordes, Stockholm, N.
sp. mention: Nancy Antonich
East Setauket, N.Y

"In Xanadu did Kubla Khan a stately pleasure dome decree."
—Now appearing: Shecky Greene.
Craig Wensberg, N.Y.C.

"Be fruitful and multiply, and replenish th
earth, and subdue it: and have dominio
over the fish of the sea and over the fowl o
the air, and over every living thing tha
moveth upon the earth."
—Be there!
Carter Joseph, Georgetown, S.C

"It took more than one man to change m
name to Shanghai Lil."
—So you can imagine what trouble "Bombay Edna" is going to be.
B. C. Dreyer, Chicago, Ill

"Hey diddle, diddle, the cat and the fiddle.
—Avery Fisher Hall. Tonight at 8.
Dr. Sally Self, Charleston, S.C

"To be or not to be, that is the . . ."
—Step aside, please.
Aldo F. Buono, Philadelphia, Pa

"I disapprove of what you say, but I wil
defend to the death your right to say it."
—Oh, shut up.
Lydia M. Herndon, Panama City, Fla

"One could do worse than be a swinger o
birches."
—One could be a bircher of swingers.
Wendy Gottlieb, McLean, Va

"Love means never having to say you'r
sorry."
—*Making* love, on the other hand . . .
Mike Evenden, Meadville, Pa

"This bud of love, by summer's ripenin
breath,
May prove a beauteous flower when next w
meet."
—Juliet, this bud's for you.
Cindy Strite, Washington, D.C

"War is hell."
—And, when you think about it, dreadfull
expensive and dangerous.
Phil Levine, Scottsdale, Ariz

"I have two friends—two glorious friends—
two better could not be. And every nigh
when midnight tolls, they meet to laug
with me."
—But we never talk about it at the office.
Patricia Fullam, Springfield, Va

Is it for all time, or simply a lark?
it Grenada I see, or only Asbury Park?"
-No, Mr. President, you tell us.
Kevin B. Robinson, N.Y.C.

The rich get rich, and the poor get poorer."
-Great. Now let's see if we can come up ith one for the Democrats.
Sal Rosa, N.Y.C.

Sail on, O Ship of State!"
-To the Middle East, to Central America, the Caribbean, to . . .
Elinor C. Flewellen, Santa Barbara, Calif.

To be or not to be, that is the question."
-Why?
Jacqueline Weinberg, Brooklyn

We have nothing to fear but fear itself."
-I was afraid of that.
Charley Hudson, Ypsilanti, Mich.

Call me Ishmael."
-My parents did, and I still haven't forgiven iem.
Nelsie Spencer, N.Y.C.

I think, therefore I am."
-I think.
Lenn Elliott, Auburn, Wash.
similarly: Ira Kaye, N.Y.C.

When you walk through a storm, hold your ead up high . . ."
-Just like a turkey, and drown.
Robert D. McCaddin, Allenhurst, N.J.

Let me not to the marriage of true minds dmit impediments."
-That's the lawyers' job.
Lisa Sachs, Huntington, N.Y.

We are not amused."
-John Simon didn't like it, either.
Al Raymond, Westport, Conn.

A woman is only a woman, but a good cigar a smoke."
-Perhaps, but which is prohibited on airlanes?
Cassie Tully, Spring Valley, N.Y.

Twinkle, twinkle, little star, how I wonder hat you are."
-And whether or not you'll fall on Ausralia.
Patty H. Felmet, Wintersville, Ohio

Give me your tired, your poor, your hudled masses."
-And while you're at it, throw in a couple f those Dallas cheerleaders.
John McCutcheon, Forestdale, Mass.

"'Beauty is truth, truth beauty,'—that is all e know on earth, and all ye need to know."
—Plus one programming language.
Kenneth Spears, Raleigh, N.C.

Doth God exact day labour, light denied?"
—Yes.
Jean K. George, Pittsburgh, Pa.

I can suck melancholy out of a song as a easel sucks eggs."
—Can you play "Melancholy Baby"?
David G. McAneny, Lansdowne, Pa.

". . . and his heart was going like mad and yes I said yes I will Yes."
—So we went to lunch.
Ronald Melrose, N.Y.C.

"I cannot believe that God plays dice with the cosmos."
—Soccer I can believe.
Jill Martinson, Wheaton, Md.

"Love me, love my dog."
—Love your dog, anyway.
Hy Komishane, Elizabeth, N.J.
similarly: Grace Katz, Rutland, Vt.

". . . He maketh me to lie down in green pastures."
—And I breaketh out in poison ivy.
Jack Rose, N.Y.C.

"Are you intelligent, warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving, and special?"
—Then why are you reading *this*?
Bonni Backe, N.Y.C.

"You're a better man than I am, Gunga Din."
—But sometimes I wonder about the turban and diapers.
Miles Klein, East Brunswick, N.J.

"My name is Ozymandias, king of kings."
—And I am Marie of Rumania.
Cynthia Harper, New Orleans, La.

"My candle burns at both ends, it will not last the night."
—Not to mention that I can't set it down anywhere.
Clare Christiansen, Port Washington, N.Y.

"God helps those who help themselves."
—God helps those who help themselves.
Becky Boardman, Wayne, N.J.
sp. ment.: Anthony G. Bowman, Washington, D.C.

"Say not the struggle naught availeth."
—Three times real fast.
Richard Stall, Winston-Salem, N.C.

"Lips that touch liquor shall never touch mine."
—No, no, not my lips, my liquor.
Charles E. Madanick, Louisville, Ky.

"Awake! for morning in the bowl of night
Has flung the stone that puts the stars to flight;
And Lo! the hunter of the East has caught
The Sultan's turret in a noose of light."
—And it's your turn to make breakfast.
J. K. Ghosh, N.Y.C.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 490, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 9. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 21 issue. Out-of-town postmarks are given three days' grace. ▬

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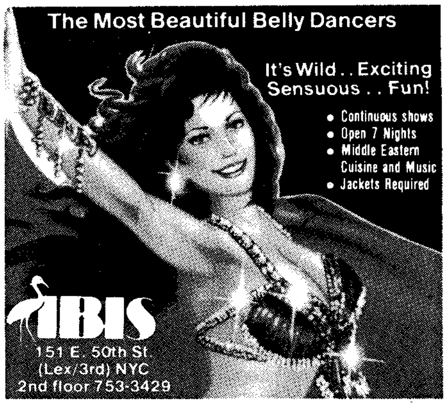

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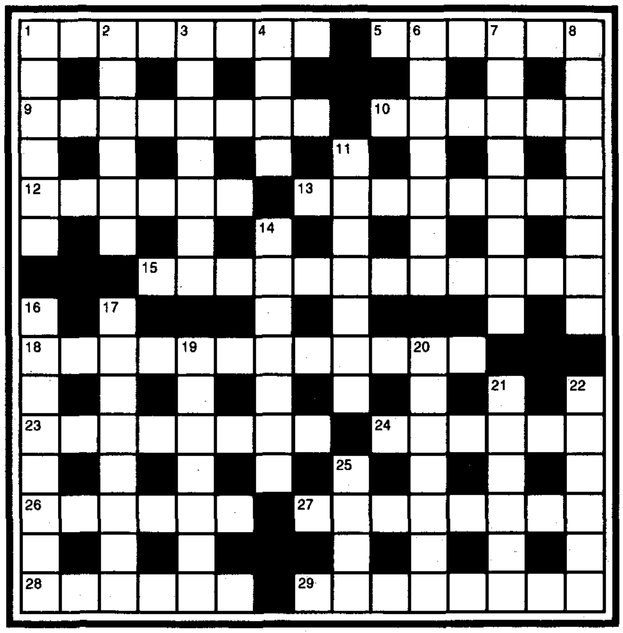
Antony: Can't make date. Must henna my hair. Asp is calling. Goodbye. Cleo.

If you've got an important message, make it personal. STRICTLY PERSONALS. The newest classified section from New York Magazine.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Single Royalist out of sorts. (8)
5 Mark points first to embrace. (6)
9 Condition on the Western Front according to the film. (3, 5)
10 Country vegetable on pole. (6)
12 Builds in southern Crete. (6)
13 . . . . and makes up a rule about people in the building. (8)
15 Encountered poor Latin translation in this line from London. (12)
18 One ready to play his part may well be at this. (7, 5)
23 Related to the unifying idea of giving others an affliction. (8)
24 Another country hat. (6)
26 Disclose one-time mode of behaviour adopted for effect. (6)
27 Doctor’s proud boast of his handiwork? (8)
28 Food for the Lord’s army boys! (6)
29 No—a girl I upset first. (8)



Down

1 Declare direction of the island near Manhattan. (6)
2 Girl and boy sang in rhythm. (6
3 To be unswervingly loyal and faithful about a set arrangement—that’s the role of this board member. (7)
4 Hard eggs. (4)
6 Second-hand policy adopted by FDR? (3, 4)
7 Bits and pieces discovered by eccentrics going to back street. (
8 Giving an indication there’s a noted transposition in one key. (8
11 No hope at all from the French couple. (7)
14 Strange pointer to something we all eat. (7)
16 Throws all over the place—the rest cast all over too! (8)
17 Detectives working to find something in bad petrol? (8)
19 Went by circuits in rising river. (7
20 Does it keep out water from coming round a hatch? (7)
21 Took up position on container to go to planet. (6)
22 Beware novices states the heroine nurse. (6)
25 Good outlook for the swings and roundabouts? (4)

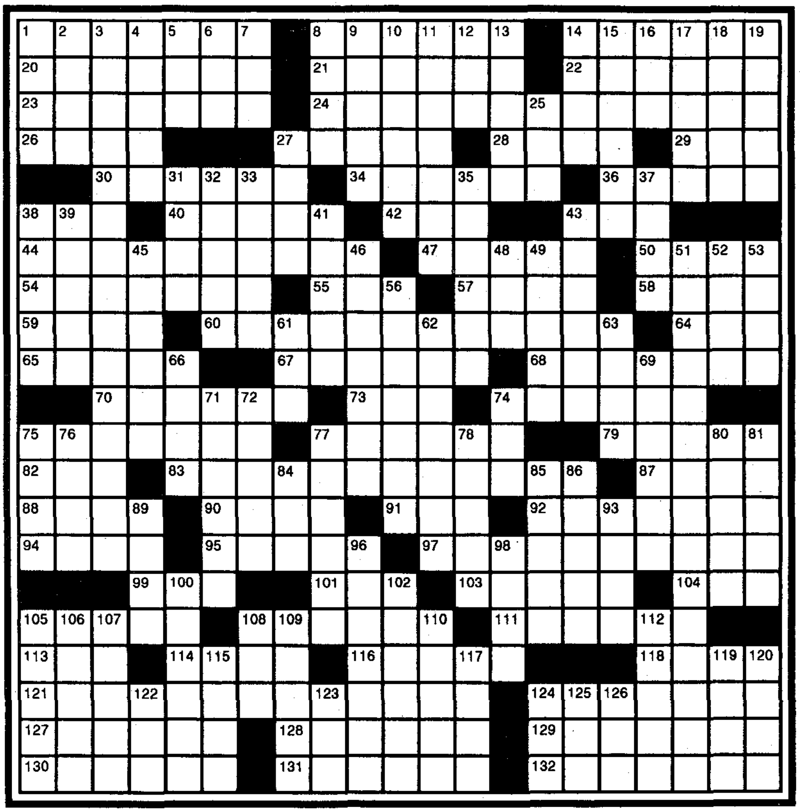
‘ANAGRAMMED ARTISTS’: ‘CUE’ CROSSWORD/By Maura B. Jacobsc

Across

1 Akin
8 Hemoglobin disorder
14 Prate
20 Girl of song
21 Itinerant
22 Hoosier’s neighbor
23 Earth science
24 NAGY OF CORSICA
26 Mrs. Shakespeare
27 In reserve
28 Mendacious one
29 Bottom-line figure
30 Scarlett’s first love
34 Eaglets’ homes
36 Cubic meter
38 We: Ger.
40 Siberian native
42 June honoree
43 Part of a bray
44 NOLA W. HARDY
47 Art print, for short
50 Diagnostic film
54 Yugoslav native
55 Slang for a sleuth
57 Utah city
58 Weblike tissue
59 Child or foot prefix
60 MAUREEN A. TODD
64 Mal de ——
65 Use an S.R.O. ticket
67 Binges
68 Highway foundation
70 Certain collar shapes
73 Oriental combat land, to a G.I.
74 Looter
75 Deed receiver
77 Humiliate
79 Swimming stroke
82 Thesaurus entry: Abbr.
83 ISADOR D. LAVAL
87 As to
88 Native Peruvian
90 Aspersion
91 Mast support
92 “Arabian Nights” boy
94 W.W. II alliance
95 Oglers
97 TONI TOTTER
99 Coal scuttle
101 Polo Grounds hero
103 Art city of Tuscany
104 Irk
105 Carpentry joint
108 Tree surgeons, sometimes
111 Skulls
113 Scottish single
114 On the briny
116 Use a loom
118 Partner of snick
121 LT. JASON B. COHEN
124 Sticks together
127 Oona, once
128 Hall-of-Famer Combs, et al.
129 Tiegs and Ladd
130 Staggered
131 Least polite
132 Tremendous

Down

1 Hindu melody pattern
2 Primeval paradise
3 DAVID ELIA CONNOR
4 “Deutschland über ——”
5 Uncle, to Juan
6 Brit.
7 Former Tunisian ruler
8 Greetings from Sandy
9 Persian waterwheel
10 Gave the slip
11 “Twenty Questions” category
12 Business abbr.
13 Acrobatic
14 —— Raton, Fla.
15 “That’s —— of another color”
16 Like Ben or Sur
17 Famed frontiersman
18 Kind of cake
19 Related on the mother’s side
25 Family nickname
27 Delhi nursemaid
31 Inventor Elias
32 Rain-forest vine
33 Goofed
35 Non-literal phrases
37 Schoolbook
38 Hornets
39 Small bay
41 Add, London style
43 “And the —— the brave”
45 One of the Dionnes
46 Absorbed lessons
48 La’s companion
49 Matisse
51 DR. MARTY V. BRENNAN
52 Not windward
53 Back or Scotland
56 —— the crop
61 C.I.A.’s predecessor
62 Commendation’s opposite
63 Dusting powder
66 Hideouts
69 Make fun of
71 Discontinued
72 Shade of green
74 Genetic carrier
75 East of the Urals
76 Northern wildcat
77 “Monkey Trial” lawyer
78 Half Ethiopia’s capital
80 Practice penmanship
81 Mass. festival town
84 Sight, in Savoie
85 Not just yet
86 Zsa Zsa’s compatriot
89 N. Car. county
93 Galway island
96 Liner employee
98 Riviera resort
100 Kind of soothsayer
102 One of the clefs
105 Shaw’s Barbara
106 —— ear and out . . .”
107 Giggler’s sound
108 Former pullet
109 Loosening device
110 Store events
112 Grenoble’s department
115 Convinced
117 Part of a three-piece suit
119 Smorgasbord dish
120 Latin I verb
122 Zilch
123 After sigma
124 Three times LXVII
125 Colleague of Volta
126 Doubled border



Solutions to last week’s puzzles appear on page 212.

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